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Saturday 8 January 2011

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FULL AP LAB AND FIELD TEST

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SQUARE LANDSCAPES



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Super-long shutters in b&w

HOW TO...



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ON TEST

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Amateur Photographer For everyone who loves photography

YOU WOULD think it strange for a friend with a passion for baking never to allow the fruits of his labour to be tasted. If that person stored away what they made in a freezer, and occasionally brought out the pies and cakes to admire them, you might rightly advise they go for a check-up. The prize in baking is the eating, the compliments and the memory of the wonderful sensations of the mouth that can be recollected at will well after the product's physical demise.

While you may see the sense in this thread, were you to turn the matter to the manner in which you treat the output of your own hobby it may come as a surprise that you need treatment, too. Do you display your pictures? Do you frame them and hang them on the wall for all to see? Or do you incarcerate them in the inert safety of a hard drive somewhere to keep them ready for that unknown day on which they may be needed?

We should celebrate what we work so hard to create, and exercise the product of our toils. No one has walls to hang all they shoot, but a photobook or album makes the perfect vehicle for others to appreciate your photography, and for you to take pleasure in their praise.

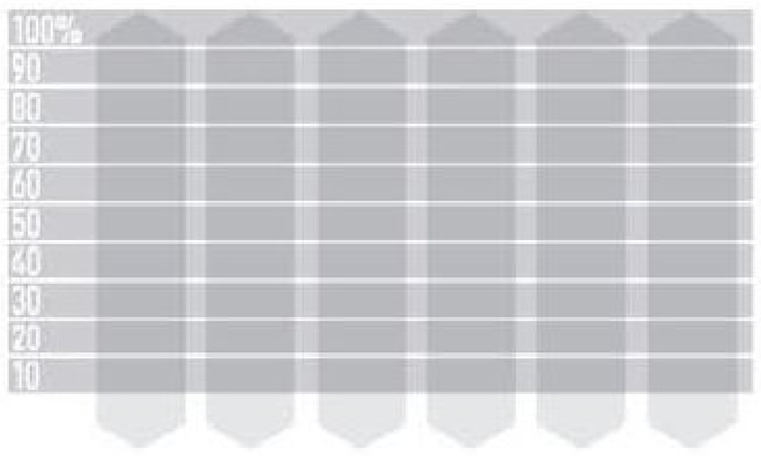


Damien Demolder
Editor

THE AP READERS' POLL

NO POLL RESULTS THIS WEEK...

The poll results for AP 18 December will appear in next week's issue



THIS WEEK WE ASK...
Have you ever made a photobook?
VOTE ONLINE **www.amateurphotographer.co.uk**

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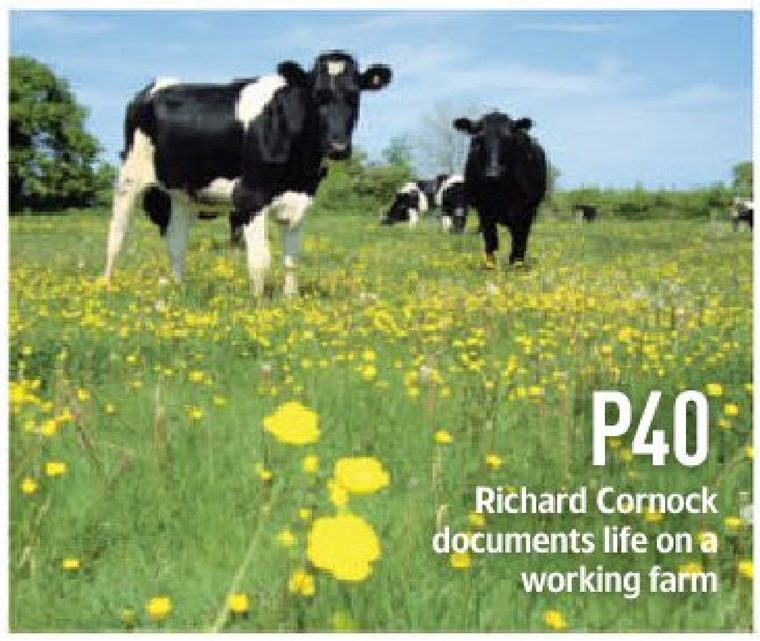
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© RICHARD CORNOCK

P40
Richard Cornock documents life on a working farm

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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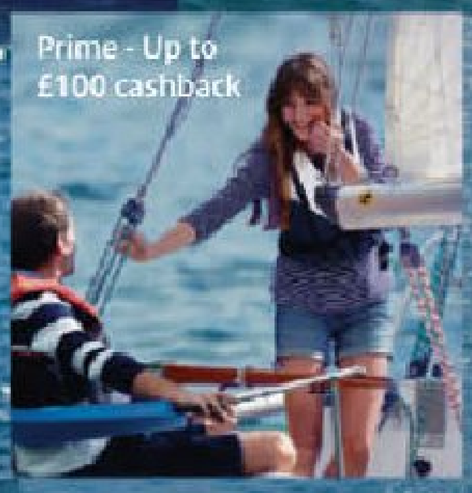


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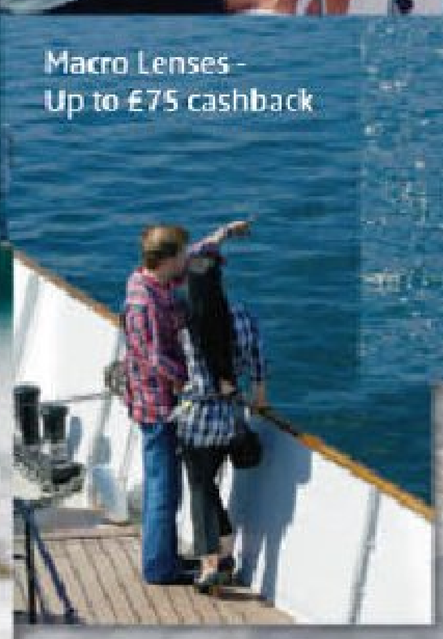












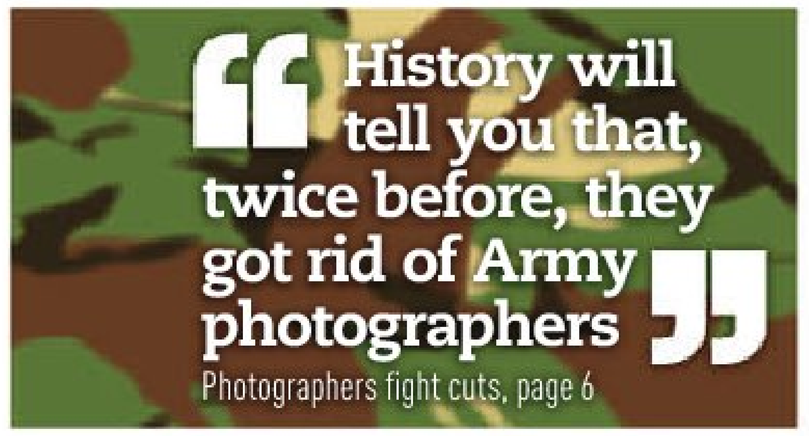
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Night out ends in fury • Police called in to investigate pub photos

POLICE QUIZ PHOTOGRAPHER OVER BARMAID PICTURES

A PHOTOGRAPHER wrongly suspected of taking 'secretive' pictures of barmaids has spoken of his shock when pub managers called in police to investigate.

Nick Redman, a keen photographer who works in IT, decided to take pictures on a night out with colleagues and clients at the Crosse Keys pub on Gracechuch Street in the City of London on 7 December 2010.

But Redman, 44, was left outraged when managers alerted police, even though staff had apparently not objected to the picture-taking, which took place around 10pm.

'We nipped outside for a cigarette. The next thing we knew, two police officers turned up,' said Redman, who was using a Leica M9 digital camera with a 35mm Zeiss f/2 lens.

Redman said the images were just snapshots, some taken by the people he was with, and that they would have stopped if anyone in the pub had complained.

'They [the police officers] looked at every picture and were perfectly happy there wasn't any issue whatsoever (apart from my camera shake and lack of artistic merit).

'They asked me for my details to record that they had spoken to me. I politely refused on the basis that I hadn't done anything wrong.

'They were fine with this and explained that I didn't have to give my details in that situation – I even took a snap of them afterwards.'

A row broke out over informal photos captured in a pub using a Leica M9


© NICK REDMAN

Redman has nothing but praise for the police, but has fired off an angry letter of complaint to bosses at JD Wetherspoon, the chain that runs the pub.

'I am furious I was branded a criminal in front of clients, friends and the public,' he added.

A spokesman for City of London Police told us: 'There was a suggestion that a group of men were taking secretive photos of female members of staff.'

He said officers attended the scene, but felt the photographer had committed no crime.

Police refused to say who had alerted them.

A spokesman for JD Wetherspoon disputed Redman's version of events, telling us that pub staff had told the men to stop taking photos.

'Three guys were taking photos of staff who were behind the bar and delivering food around the pub,' he said.

'They were asked to stop. You can't just randomly start taking photos of people when they are delivering food.'

The photographer said that when the police left, a pub manager refused to give his name, claiming this was 'company policy'.

Redman said he doubts there would have been a problem if he had been using a camera phone because it is more discreet.

However, JD Wetherspoon claims its managers would have reacted in the same way to someone taking pictures of its staff 'over a long period of time'.

SNAP SHOTS


© NICK REDMAN

● A Ferrari-edition Hasselblad H4D has gone on sale, priced €21,499 plus tax (around £18,000). Only 499 units have been made, each finished in Ferrari's 'rosso fuoco' colour and bearing the legendary racing shield emblem. First unveiled at photokina 2010, the camera is kitted out with an 80mm lens in a specially designed box with a glass top. For details visit www.hasselblad.com/promotions.

● The Lomographic Society has opened a store in East London. Lomography Gallery Store East London is located at 117 Commercial Street, London E1 6BG. It is open Mon-Sun 10am-7pm. Tel: 0207 426 0999.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY



© LIZ HINGLEY

Wednesday 5 January

EXHIBITION Under Gods: Stories from Soho Road by Liz Hingley, until 26 February at Wolverhampton Art Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk. **EXHIBITION** Going Places by South West photographers, until 5 January at the Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673.

Thursday 6 January

EXHIBITION Taylor Wessing Photographic Portrait Prize, until 20 February at National Portrait Gallery, London WC2H OHE. Visit www.npg.org.uk. **EXHIBITION** Lost Languages and other voices by Joy Gregory, until 19 February at Impressions Gallery, Bradford, West Yorkshire BD1 1SD. Tel: 08450 515 882. Visit www.impressions-gallery.com.

Friday 7 January

EXHIBITION Imagine: John Lennon by Tom Hanley, until 16 January at Proud Chelsea, London SW1 5XP. Visit www.proud.co.uk. **EXHIBITION** The Balfron Project – large-scale photos by Simon Terrill, until 26 January at Nunnery Gallery, London E3 2SJ. Tel: 0207 538 1719.

Saturday 8 January

EXHIBITION Notes from the Playground combines photography with video and graphics, until 30 January at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Invitation to the Ballet, exhibition about the Royal Ballet, until 6 March at The Lowry, Manchester M50 3AZ. Tel: 0843 208 6000. Visit www.thelowry.com.

Sunday 9 January

EXHIBITION Morocco: Photographs by Elias Harrus and Pauline Prior, until 6 March at the Jewish Museum, London NW1 7NB. Visit www.jewishmuseum.org.uk. **EXHIBITION** London Calling: The Clash by Adrian Boot, until 23 January at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.

Monday 10 January

EXHIBITION Analog, photographic project by Richard Nicholson documenting London's darkrooms, until 3 March at Riflemaker, London W1F 9SU. Tel: 0207 439 0000. Visit www.riflemaker.org. **EXHIBITION** The Magnum Mark, until 26 February at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.

Tuesday 11 January LATEST AP ON SALE

EXHIBITION Wild World by Roger Hooper, until 21 January at Hoopers Gallery, London EC1R OAA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Mick Rock: Rock Music, until 16 January at Idea Generation Gallery, London E2 7JB. Tel: 0207 749 6850. Visit http://gallery.ideageneration.co.uk.

Professionals losing out to amateurs

ARMY TO CUT MOST PHOTOGRAPHERS

THE ARMY plans to slash two-thirds of its professional frontline photographers and has already cancelled all photographic training for 2011 in the wake of defence budget cutbacks.

The move comes as the armed services juggle their finances after learning of an 8% cut to Britain's defence budget.

Leading the fight against the Army photographic cuts is Command Master Photographer Fiona Stapley.

She said Army officials plan to axe 30 of the force's 45 photographers – leaving just 15.

The Army's photographic unit has already been told that five photographers who are leaving will not be replaced.

The work of Army photographers is used to communicate operations from the frontline back home via media such as newspapers and television.

In an interview with AP at the Imperial War Museum, Stapley stressed that many photographic assignments also involve 'intelligence surveillance' operations.

'It's not just the media side,' she said. 'This is a big part of our job and it's growing – we've been asked for extra photographers there.' Stapley added: 'We create history.'

She explained that the Imperial War Museum uses images from the frontline to update its archive every three years.

Stapley is set to meet heads of the Army's photographic training school in Cosford, Shropshire, to discuss the crisis this month.

It seems the Army may increasingly rely on amateur images captured by soldiers, hundreds of whom develop an interest in photography while serving in the Army.

'What they [Army chiefs] are saying is that soldiers can take a two or three-week course and do what you [professional photographers] do,' said Stapley, who has been a photographer with the Army for more than 23 years.



DAMIEN DEMOLDER

Chief of the General Staff Sir Peter Wall

She told us that photographic training for all three armed services has been cancelled for 2011.

'History will tell you that, twice before, they got rid of Army photographers and they reinstated them.'

She explained that, in the past, professional photography survived because it was felt that images from the frontline were crucial in gaining public support for the Army's work.

ARMY CHIEFS NOTE VITAL FRONTLINE ROLE

In recent years, Army bosses have repeatedly stressed the important role played by photographers. Commenting on the 510 images entered into the 2010 Army Photographic Competition, Chief of the General Staff Sir Peter Wall said he hopes the number of soldiers 'enthused by photography in the Army continues to grow'.

In 2007, former head of the Army General Sir Richard Dannatt said: 'All of us who have served on operations know the importance of Army photography. Of course it is important to support commanders in their operations and planning of their operations. But I think it is particularly important as a way of recording and disseminating images from those who are doing their business at the front end... to get their images back home.'

Last year, former Chief of the General Staff Sir David Richards said that photographs from battlegrounds such as Afghanistan are a crucial way of communicating the 'role of the Army' to the public back home. 'Digital communication has transformed the way we fight wars,' he said. 'Photography is even more important today and is part of our campaign,' he added, explaining that digital photos can be distributed worldwide at the 'press of a button'.

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SNAP SHOTS

● Sony has overtaken Nikon in Taiwan's market for interchangeable-lens cameras, according to a report by Taipei-based website DigiTimes. Sony grabbed a 30% slice of the market in the first ten months of 2010, compared to Nikon's 20-25% share. Canon led the way with 42-43%.

● Photographers can use an iPhone to paint with light and create messages using the long-exposure setting on their camera. The Penki app plays a movie on the phone's screen and, using a separate camera with a long-exposure setting and dragging the iPhone in front of it, words and messages become visible in the final image. For details visit http://penkiapp.com/howto.php.

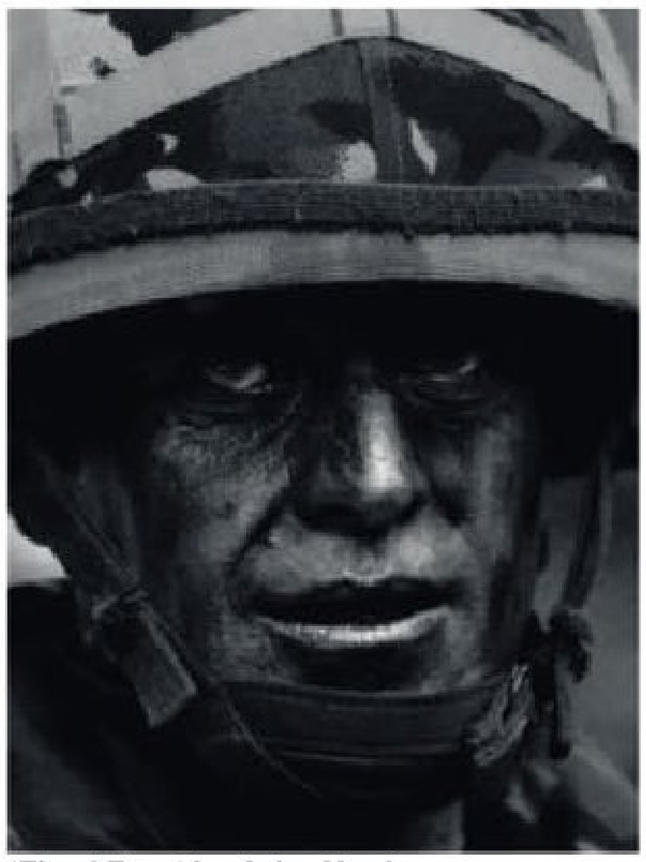
● It is not illegal for parents and friends to take photos of pupils at nativity plays under data protection rules, the privacy watchdog has stressed. The Information Commissioner said: 'It is disappointing to hear that the myth that such photos are forbidden by the Data Protection Act still prevails in some schools.'



Do you have a story?

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Standard of non-professional photos soars



'Tired Eyes' by John Hughes



DAMIEN DEMOLDER

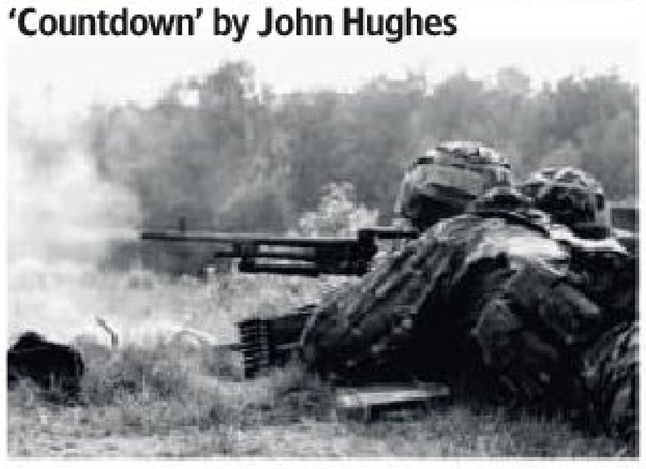
Amateur winner John Hughes



'Countdown' by John Hughes



'Mortar Mayhem' by Gary Kendall



'Suppressive Fire' by John Hughes

AMATEURS STAR IN ARMY SHOOTOUT

A SOLDIER assigned to a military intelligence battalion has won this year's Amateur Army Photographer of the Year title, as judges praise the standard of non-professional entries.

Staff Sergeant John Hughes triumphed with his pictures of Army training exercises in Germany, bagging him a trophy, plus £300 donated by *Amateur Photographer* magazine.

Hughes, who uses a Canon EOS 5D Mark II, said he first became interested in photography in 1991, prompting him to take a course in Cosford, Shropshire.

Such were his talents that the Army dispatched him to Northern Ireland where he worked as a photographer in the early 1990s.

Hughes said he favours portraits: 'They have got to be candids. I don't like them stage-managed,' he told us after the presentation ceremony at the Imperial War Museum in London.

Command Master Photographer Fiona Stapley praised the standard of this year's amateur photographs, telling us there were more entries this year and that the picture quality was higher than before.

Meanwhile, this year's Professional Photographer of the Year title was awarded to Corporal Gary Kendall for images captured in Afghanistan.

Also among the victors was Corporal Isworchanra Rai, who won Best Sporting Image, amateur category, for a shot of Gurkha Wrestling.

Organisers say they believe this is the first time a Gurkha soldier has won honours in the competition.

Sergeant Mike Fletcher clinched the Best Overall Image for a portrait entitled 'Craigy'.

He collected the Corporal Gilyeat Cup, plus a £1,500 pair of Swarovski binoculars for his efforts.

The Army Photographic Competition pulled in more than 500 photos from 53 entrants.

● Keep an eye out for a feature about this year's competition in AP 29 January



© MARK SIMMS

'MOODY' IMAGE BAGS WILDLIFE AWARD

A 'GLORIOUS shot' of three deer has won the UK Wildlife Photography Competition 2010.

Mark Simms captured the image in Richmond Park, Greater London.

Commenting on the shot, organisers said: 'This is a brilliantly conceived, superbly executed photograph.

'Atmospheric and moody, it is also well exposed in challenging conditions. But the balance of its composition is outstanding.'

To view the category winners, visit www.wildlifeextra.com/go/news/wildlife-photography-competition.html.



TAMRON'S 'SMALLEST, LIGHTEST' TRAVEL ZOOM

TAMRON has launched what it claims is the smallest, lightest 15x travel zoom lens featuring a new Piezo AF motor.

Priced £649.99, the Tamron 18-270mm f/3.5-6.3 Di II VC PZD is designed to be used on DSLRs with an APS-C-size imaging sensor.

'The lens features a newly developed Piezo ultrasonic motor, which ensures a silent, precise and extraordinarily fast autofocus,' claims Tamron, which added that vibration correction technology has been improved to allow for a more compact lens design.

A Tamron UK spokeswoman said the 450g lens was due in the UK in 'limited quantities' from mid-December.

The 16-elements-in-13-groups newcomer, out in Canon, Nikon and Sony fits, measures 96.4mm (length) by 74.4mm (diameter).

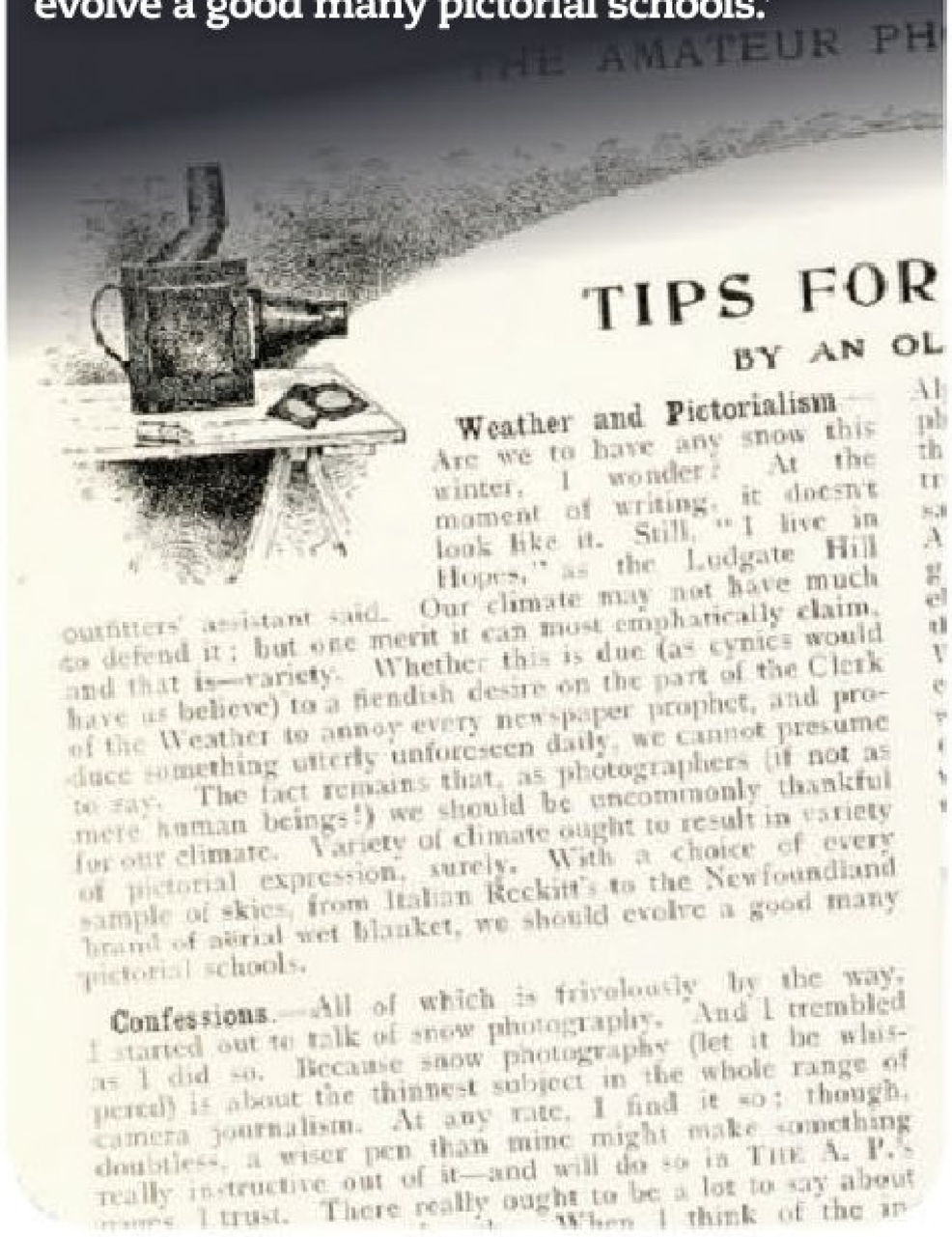
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APNews

AP THIS WEEK IN... 1906

Snow had yet to fall in London this week in 1906, yet there were reasons to be cheerful. 'Our climate may not have much to defend it; but one merit it can most emphatically claim, and that is – variety…', reported AP. 'The fact remains that, as photographers we should be uncommonly thankful for our climate… With a choice of every sample of skies, from the Italian Reckitt's to the Newfoundland brand of aerial wet blanket, we should evolve a good many pictorial schools.'



THE AMATEUR PH

TIPS FOR

BY AN OL

Weather and Pictorialism

Are we to have any snow this winter, I wonder? At the moment of writing, it doesn't look like it. Still, "I live in Hopes," as the Ludgate Hill outfitters' assistant said. Our climate may not have much to defend it; but one merit it can most emphatically claim, and that is—variety. Whether this is due (as cynics would have us believe) to a fiendish desire on the part of the Clerk of the Weather to annoy every newspaper prophet, and produce something utterly unforeseen daily, we cannot presume to say. The fact remains that, as photographers (if not as mere human beings!) we should be uncommonly thankful for our climate. Variety of climate ought to result in variety of pictorial expression, surely. With a choice of every sample of skies, from Italian Reckitt's to the Newfoundland brand of aërial wet blanket, we should evolve a good many pictorial schools.

Confessions.—All of which is frivolously by the way. I started out to talk of snow photography. And I trembled as I did so. Because snow photography (let it be whispered) is about the thinnest subject in the whole range of camera journalism. At any rate, I find it so; though, doubtless, a wiser pen than mine might make something really instructive out of it—and will do so in THE A. P.'s issues, I trust. There really ought to be a lot to say about

SNAP SHOTS

● The Sony World Photography Festival and Exhibition will take place at Somerset House in London from 26 April. The festival is billed as a global photographic event featuring seminars, workshops and exhibitions. It coincides with the announcement of the Sony World Photography Awards winner and exhibition. For details visit www.worldphoto.org/festivals-events/wpo-events/london/festival-programme/.

● A new website dedicated to mobile phone photography has been launched by an AP reader. MobiTog.com promises to be a forum for those with a love of camera phone photography, where they can share images and discuss equipment and techniques. It was the brainchild of Matt Cooper, an avid fan of AP. Visit www.mobitog.com/.



SNAP SHOT

Museum replaces controversial photo

A PHOTOGRAPH of a semi-naked Brooke Shields, showing her as an adult, 'we replaced' a controversial nude picture of her as a child actress in an exhibition at Tate Modern.

The London museum has permanently removed the 'Spiritual America 1983' image following a storm over the original exhibit, which showed Brooke Shields, aged 10, standing naked in a bath.

The 1975 'photograph of a photograph' had been temporarily removed from the show following police advice – before it opened on 1 October – amid concerns that it would breach obscenity laws. (AP 17 October)

Instead, the exhibition now shows a later version of the work, called 'Spiritual America III 2005' (see above right).

In a statement, Tate Modern said: 'In consultation with the artist, Richard Prince, Tate has replaced "Spiritual America 1983" with a later version of this work made by him in collaboration with Brooke Shields, "Spiritual America III 2005".'

A separate room featuring the exhibit reopened to the public on 13 October.

It forms part of the Pop Life: Art in a Material World exhibition at Tate Modern until 17 January 2010.

Before the controversial image was taken down, Michele Elliot of Kidscape said that it was 'disturbing soft-core pornography'.

The original photo was taken by US photographer Garry Gross.

More recently, it was shown at the Guggenheim Museum in New York.

Show marks Polaroid film expiry date

Top gun photographers exposed by RAF

Police quiz man over pics at ho

73-year-old dies in Manhattan

CONTROVERSIAL FASHION PHOTOGRAPHER DIES

THE PHOTOGRAPHER whose controversial nude picture of a ten-year-old Brooke Shields formed the basis of an artistic work that was removed from a London exhibition last year on police advice has died.

US fashion photographer Garry Gross died in Manhattan on 30 November, aged 73.

In October 2009, a 'photograph of a photograph' of Brooke Shields as a child actress, showing her standing naked in a bath in 1975, was removed from the Pop Life: Art in a Material World exhibition at Tate Modern after concerns it bordered on child pornography.

The controversial work, called 'Spiritual America 1983' by artist Richard Prince, was replaced by a later version following consultation with Prince.

Photographer Garry Gross was said to have been disappointed by the decision.

At the time, Michele Elliott of Kidscape said: 'Brooke Shields was ten years old when this picture was taken.

'She could not have given informed consent to it being used. It must be bordering on child pornography. It is certainly not art.'

She added: 'If you are using a naked child to bring people to your exhibition, then you are exploiting that child. It's as if they are using a ten-year-old for bait. I find it disturbing and they [Tate Modern] should be ashamed of themselves. And putting the picture in a room with a warning outside really is a magnet for paedophiles.'

Before appearing at Tate Modern, the image had gone on display at the Guggenheim Museum in New York.

Club news from around the country

CLUBNEWS

BOLTON DIGITAL PHOTOGRAPHIC SOCIETY

The society, which is less than two years old, recently beat 13 other clubs at the Bramhall Inter-Club Print Competition, reports thisislancashire.co.uk. Members meet on Wednesdays at 7pm in the church hall at St Margaret's Church, Lonsdale Road, Heaton, Bolton, Lancashire BL1 4PW. Visit http://boltondigitalps.co.uk.

HAILSHAM PHOTOGRAPHIC SOCIETY

Hailsham Photographic Colour Show, an exhibition of digital images set to music, will take place on 4 and 5 March. The show takes place at Wealden District Council Community Hall, Vicarage Lane, Hailsham, West Sussex BN27 1BT. Proceeds will go towards Demelza Hospice Care for Children.



Do you have a story?

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amateur photographer
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RECORD FOR AVEDON PHOTO SALES

PHOTOGRAPHS by Richard Avedon achieved a new record for the photographer at auction when they bowed out for more than £4,000,000.

Star of the Christie's auction in Paris was Avedon's 'Dovima with Elephants' (pictured), which fetched €841,000 (more than £700,000).

The 1955 image was among more than 60 for sale from the Richard Avedon Foundation.

The auction raised a total of €5,467,250.



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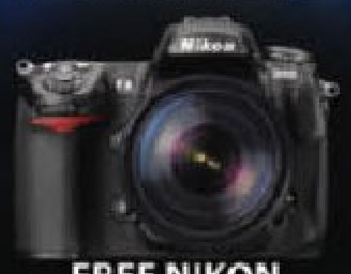
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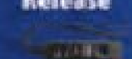
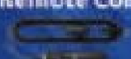
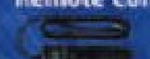
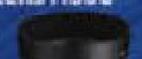


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APReview

The latest photography books, exhibitions and websites. By Audley Jarvis

Building Brasilia

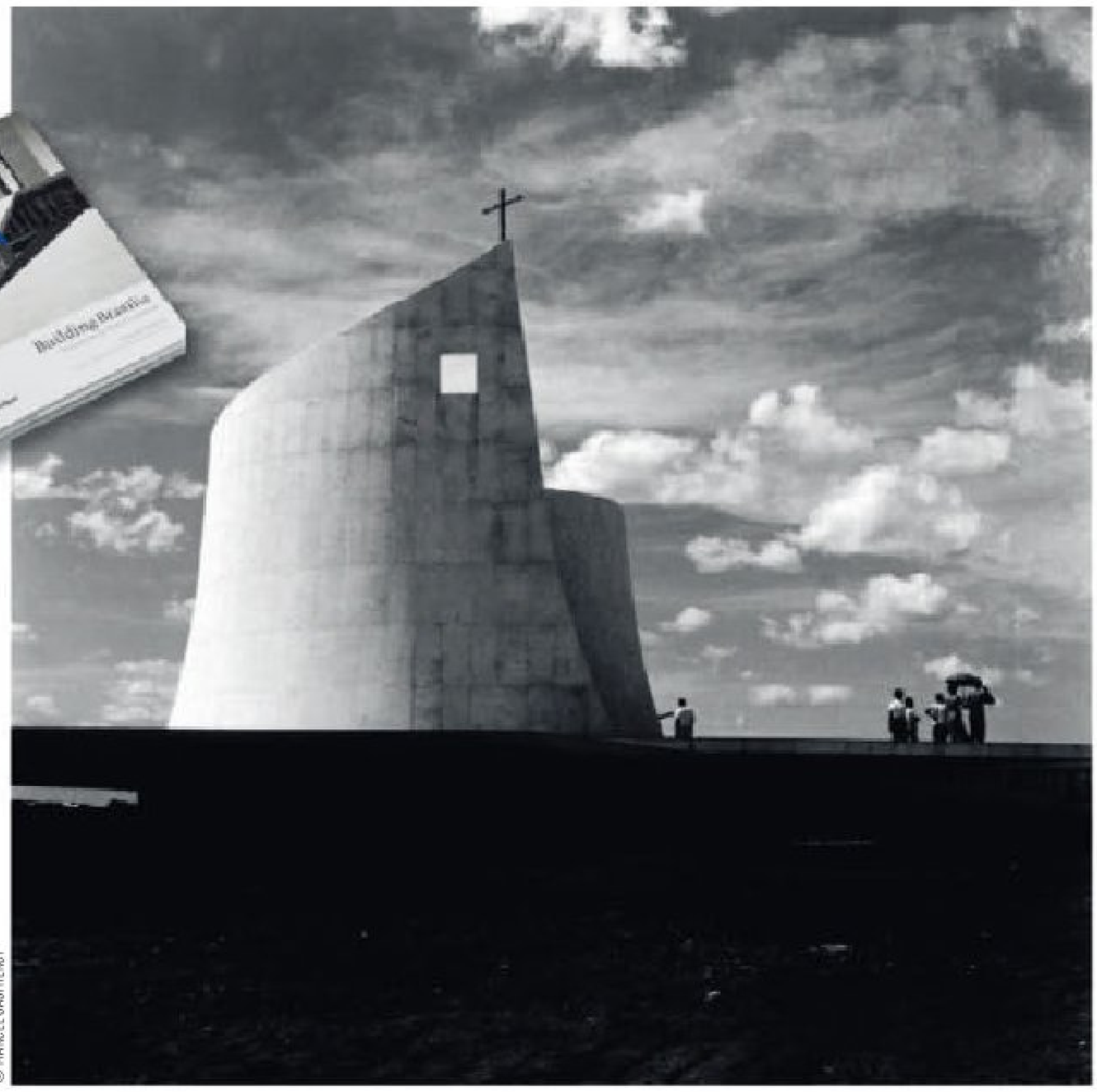
By Kenneth Frampton. Photographs by Marcel Gautherot
Thames & Hudson, hardback, £39.95, 192 pages, ISBN 978-0-500-51542-6



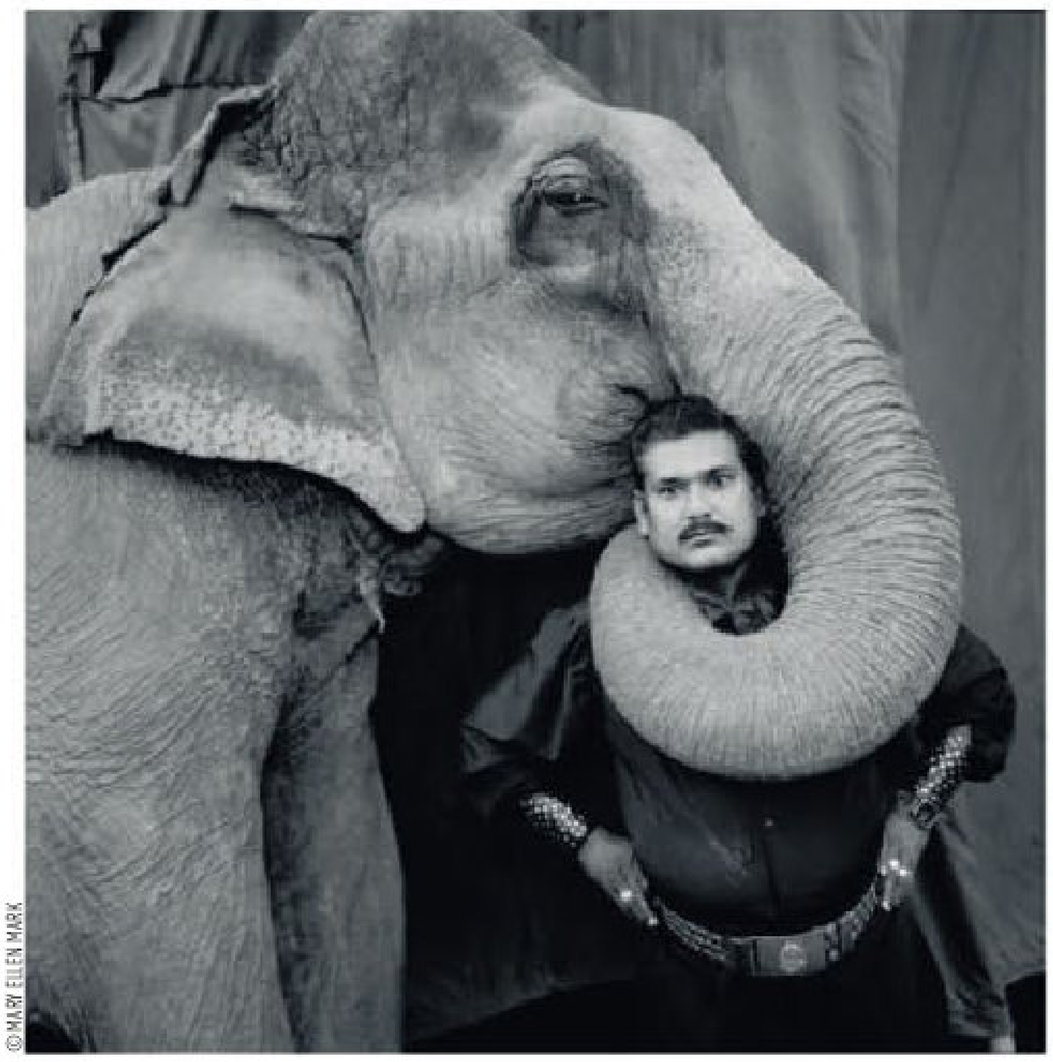
BRASILIA, the modern-day capital of Brazil, is regarded as a reference point for urban planning and modernist architecture. Built between 1956 and 1960 on the shores of Lake Paronoá in the central highlands of Brazil, the city was the joint brainchild of urban planner Lucio Costa and celebrated architect Oscar Niemeyer. While Costa planned an open city with easy transport access and designated zones for everything from hotels to municipal buildings, Niemeyer – who had already forged an international reputation for himself with his reinforced-concrete structures – set about creating a series of buildings that would reinforce Brazil's growing international stature.

French-born photographer Marcel Gautherot – who had moved to Rio de Janeiro and befriended Niemeyer in the 1940s – was invited to photograph the building of the city from scratch, a seemingly monumental task that was completed in just four years. His black & white record of the city's rise from nothing provides a fascinating study of the power of human vision and endeavour, while simultaneously providing a rich visual feast of form, shape and light. Accompanied by informative essays on numerous aspects of the project, this book will interest students of both modernist architecture and those of architectural photography.

Amateur Photographer ★★★★☆



© MARCEL GAUTHEROT



© MARY ELLEN MARK

Image Makers, Image Takers

The Essential Guide to Photography by Those in the Know
By Anne-Celine Jaeger. Thames & Hudson, paperback, £17.95, 312 pages, ISBN 978-0-500-28892-4

Amateur Photographer ★★★★☆

EVER wondered what a top magazine picture editor looks for in an image, or how celebrated portrait photographers like Rankin get their subjects to relax in front of the camera?

If the answer to either question is 'yes', then there's a good chance you will find *Image Makers Image Takers* an exhilarating read. Essentially a series of interviews with established photographers and notable individuals from the wider photographic industry, the book sets out to answer all the questions you ever wanted to ask about how to become a better photographer and/or get ahead in the business. Better still, each interview is liberally illustrated with examples of the interviewed photographers' work.

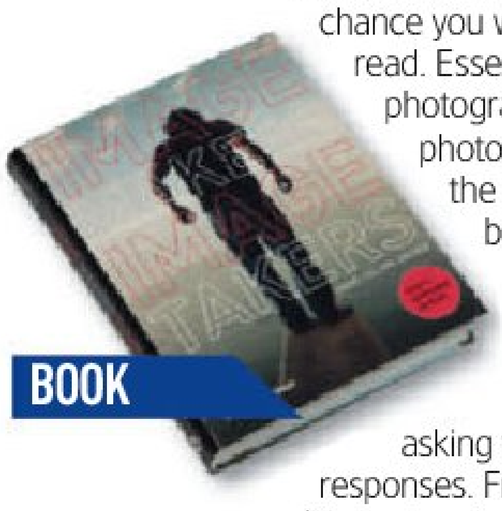


Image Makers Image Takers does a good job of asking the right questions and developing interesting responses. From Martin Parr's observations on framing a shot ('I'm not really looking for anything') to how David LaChapelle gets the colour to pop from his images ('It all starts in the art direction'), there's plenty here to think about. A recommended read.

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A Celebration of Kodachrome

18 January-10 February. AOP Gallery, 81 Leonard Street, London EC2A 4QS. Open Mon-Fri 10am-6pm. Tel: 020 7739 6669.Website: http://gallery.the-aop.org. Admission free

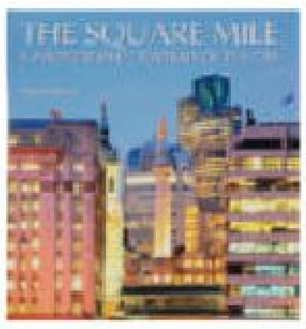
EXHIBITION


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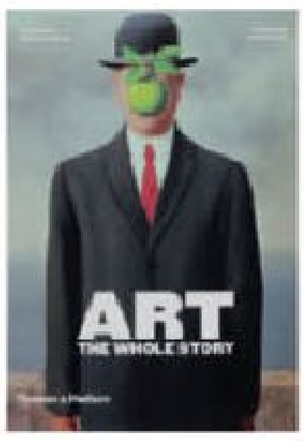
THE ASSOCIATION of Photographers is staging an exhibition of Kodachrome images to celebrate the iconic film's 74-year history, which finally came to an end in 2009 after Kodak announced its discontinuation. Launched in 1935, Kodachrome was the first-ever mass-produced colour reversal slide film to be made widely available and quickly gained favour with many photographers on account of its accurate colour reproduction, rich tones and long storage life. The film became so popular that, in 1973, Paul Simon even dedicated a song to it, with the immortal lines: 'They gave us those nice bright colours, they gave us the greens of summers.' In use, one of its most celebrated examples is Steve McCurry's 'Afghan Girl' that first appeared in *National Geographic* in 1985. The haunting image of the young refugee is as a classic example of the warm tones Kodachrome was capable of producing. Sadly, 'Afghan Girl' won't be gracing the exhibition, although the AOP has promised that approximately 80 hand-picked images will be on show, along with a lightbox display and an installation piece. Judging from the examples we've seen so far, it promises to be an interesting trip down memory lane.

CONDENSED READING

A round-up of the latest photography books on the market



● **THE SQUARE MILE: A PHOTOGRAPHIC PORTRAIT OF THE CITY** by Beata Moore, £16.99 Occupying a square mile in the heart of London, the City was largely flattened by the Luftwaffe during the Second World War. Its rebuilding in the post-war years has resulted in something of a time capsule of architecture, from the concrete modernism of the Barbican Centre to the glass-dominated curves of Sir Norman Foster's Gherkin. Moore's photographs are nicely composed and vibrant, and accompanied by brief yet interesting historical notes on each landmark and building.



● **ART: THE WHOLE STORY** edited by Stephen Farthing, £19.95 Written by a team of art historians, *The Whole Story*'s ambitious brief is to trace the chronological development of artistic development – period by period and movement by movement – from prehistoric cave paintings to the latest developments in digital art. Clearly, the focus is on art in general rather than photography in particular and, as such, photography only gets its first proper mention halfway through the book. There are brief chapters on Henri Cartier-Bresson's concept of the 'decisive moment' and Ansel Adams' mastery of tone, along with the rise of photography in the post-war era, but given the space constraints a great deal of glossing over is called for. Overall, though, it's still a useful one-stop reference guide for those looking for a concise, well-written history of art.

www.eyeem.com

WEBSITE



THE DRAMATIC rise in the use of camera phones is something that often divides the photographic community. On the one hand there are those who argue that camera phones are good for little more than snapshots, while others are pushing for them to be taken more seriously as a creative medium – especially now that the phone app markets are overflowing with creative in-phone, post-production apps. Commercial photographer Chase Jarvis has even dedicated a book to the art of iPhone photography.

Leading the way online with the camera-phone-as-art way of thinking is EYE'EM, a relatively new online community of camera phone enthusiasts who use the site to showcase and share their work. The only rules are that all submissions must be taken and processed entirely with a camera phone. That's to say that while the use of dedicated camera phone apps are acceptable, the use of a desktop computer for post-production work is not. So, are the results on display worthy of serious critical attention, or are they just superficial eye candy for the digital age? Take a look at EYE'EM and judge for yourself.

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Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FIRMWARE, PLEASE

It was interesting to read on the AP website recently that Sony is releasing firmware updates for its Alpha 850 and 900 models. It's nice to see Sony updating a camera that has been discontinued (the Alpha 900), but it would have been even better if they had continued introducing updates for other models while they were still in production, and continued to support some of their older entry-level and enthusiast cameras.

I have a four-year-old Alpha 100, with firmware update 1.04. I have tried using newer models, such as the Alpha 200 and 300, but found that while it improved some of the specifications, Sony removed some features such as depth of field preview – something I find essential. I would like to have seen Sony improve such things as noise reduction, dynamic range optimiser, SteadyShot Inside and AF speed, rather than me having to spend money on new models, both of which I sold fairly quickly, as I didn't feel they gave much improvement over my Alpha 100.

Sure, Sony might want us all to buy newer cameras, but with the plethora of models with minor changes and the current credit crunch, maybe Sony is missing a trick in not trying to hold on to loyal Minolta/Sony users through the provision of something that must be a relatively small cost to them, as compared to the development of a new system such as the NEX range, or the technology of the Alpha 33 and 55. I will be upgrading when finances allow, but in the meantime I'd like to keep my Alpha 100 competing with the opposition and producing good results. So please, Sony, dangle the firmware carrot in front of me and other users, to keep us happy until we *can* upgrade. I am sure that users of other brands have similar experiences and, in this time of tight budgets, would appreciate some tweaks from the manufacturers. **Graeme Stewart, Glasgow**

TO FLASH, OR NOT TO FLASH?

At the weekend my wife and I visited the National Trust properties (house, church and gardens) at Canons Ashby in Northamptonshire. As always when visiting private property, we asked for confirmation that photography of the interiors was permitted. The response we received was enthusiastically affirmative. In fact, we were told that as there were not too many other visitors, flash was also acceptable. There were signs displayed asking photographers to refrain from the use of flash to avoid spoiling the enjoyment of others. This I would normally accept unquestioningly as being reasonable, but when I spoke to a room-guide about the potential of flash degrading fabrics he was dismissive, saying that camera-integral and small portable flash units were of insufficient power or flash duration to do perceptible damage, even cumulatively over a long and busy season.

This assertion is at odds with what we have been reading in AP and other publications of late. I like taking photographs at places I visit; it is often my prime reason for visiting, but I have no wish to contribute to the degradation of the artefacts, no matter how slightly. Light levels are often low – we all know that's because daylight degrades – so it is good to be allowed to put a little flash into a picture.

So, as the debate rumbles on with wide discrepancies about what is acceptable and the reasons for restrictions, is there anybody out there prepared to be definitive about these issues? Can the ultra-short bursts from small flash units degrade fabrics? Has anybody researched what proportion of visitors consider that flash used by others spoils their enjoyment?

Mike Gosling, Northamptonshire

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

JUGGLING ACT

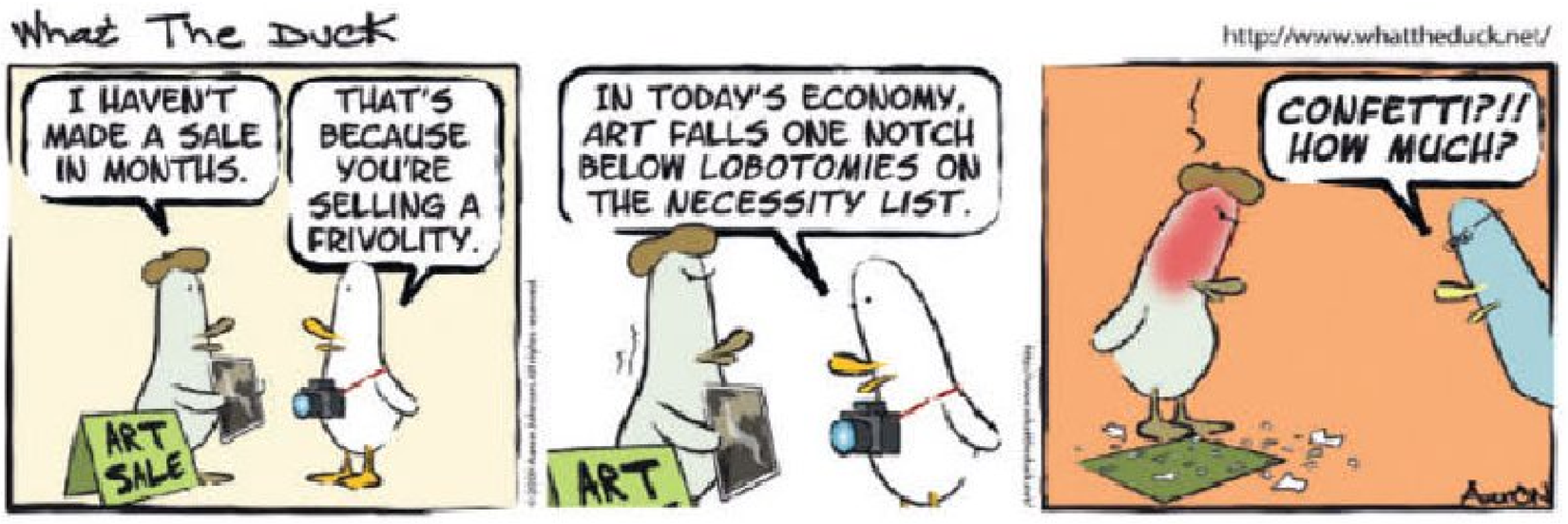
Regarding the recent bemoanings about missing optical viewfinders on compact cameras, I am amazed that no one has picked up on the very obvious point that many of us must use reading glasses for close-up work. Using my Nikon DSLR is a breeze compared to juggling my Panasonic Lumix DMC-TZ7, glasses and glasses case, all while holding said instrument as though it is radioactive. Now I am watching these newfangled compact system cameras develop with tongue-in-cheek interest. While I do understand that these 'jam-jar stuck to a matchbox' lookalikes have clip-on mini TVs, clip-on flashes, clip-on GPS units and even clip-on sensors, we still need to juggle the spectacles. With a good optical viewfinder, the specs are redundant. When the likes of Canon and Nikon drop optical viewfinders from their DSLRs, I will need to start looking for a new hobby.

Mike Jennings, West Midlands

Not all compact system cameras are without a viewfinder, Mike – *Damien Demolder, Editor*

A GOOD INVESTMENT

Although we all love the continuous improvement of digital camera design, I think on the other hand it's now all very sad. Take, for instance, the new Pentax 645D. This is a camera that a lot of people may aspire to, but it will become obsolete within maybe two to three years and your £10,000 is lost (a bit like buying a car). In the pre-digital days you could 'invest' in a camera system. Even though, for instance, a Hasselblad was very expensive, you could gradually build your system up over many years. If you bought second-hand, as long as the camera was in good condition, the quality of the photographs would be as



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JOHN O'NEILL

EGT MYSTERY

I am an avid reader of your weekly magazine, and have taken a keen interest in AP's continuing campaign for photography-related issues. Recent issues have highlighted some occurrences of harassment meted out by police officers on photography enthusiasts. This behaviour often happens in a public place, whereby police would use special police powers to stop and search under the Terrorism Act. The police have many rights and powers available to assist them in their duties, although I am wondering whether members of the public have any rights under the Human Rights Act when being imaged by the police.

I was present at the student tuition fee demo in Birmingham city centre on 8 December as a non-participant attendee – I am too mature in years! As such, I watched two police officers who stood out from the rest walk around filming the demo. They would often point the camera directly into faces of participants, sometimes only inches from their faces. It appeared to be very intimidating, especially to young people. These police officers wore orange epaulettes and had EGT on the backs of their uniforms.

I was wondering if anyone had any information of what purpose these police officers had within the demo. What do the letters EGT stand for? Finally, what happens to the film or images taken?

John O'Neill, Birmingham

EGT stands for 'Evidence Gathering Team' – *Damien Demolder, Editor*

good as a brand-new model. Similarly, if you had a bottom of the range Nikon SLR with a good lens, it would produce the same quality results as the top model because the film determined the result. The bottom line was that if you were an enthusiast and wanted top-quality medium-format results, you could buy a used camera for a reasonable price and get the results a top professional was getting.

Today, it is impossible to acquire a top professional's quality because the 'new' price is ludicrous and, if you wait five years for it to be obtainable second-hand, by then a new compact probably offers better image quality! It was easy in the past because the only thing that improved was the film, and that was a very cheap upgrade!

Richard Patrick, Middlesex

A camera doesn't become useless when it is replaced in a manufacturer's line-up. The Pentax 645D has more than enough image quality to last a very long time. It won't suddenly get worse – *Damien Demolder, Editor*

RETURNING TO THE FOLD

I cannot remember a time when my father did not read *Amateur Photographer*. I shared his interest in photography, but not his skills, and although I inherited his Nikon SLR outfit when he passed away in 2003, I rarely used it for the next few years due to the inhibitive cost of processing too many poor-quality shots. However, my husband convinced me to convert to a digital Nikon body, and I went through four months of buying every digital camera magazine I could lay my hands on in order to catch up on the lost years of learning and development.

Initially, I overlooked AP because it is not marketed specifically as a 'digital' magazine, but a few weeks ago I picked up a copy and was very pleasantly surprised to find just how current it is and how much I am able to learn from it. The features are interesting, the critiques largely reflect my own views, the advertising is full of inspiration, and the overall balance is just right. I still retain the best of the lenses I inherited and the original SLR body, and one day, when I have perfected my skills, I plan to return to film photography – with the help of AP.

I have bought the magazine every week since that first copy and continue to enjoy it. I feel I have picked up where my father left off now, and my only regret is that I did not bring the family custom back to you sooner.

C Loughrey, Somerset

Welcome back. It's lovely to have you with us – *Damien Demolder, Editor*

A SIMPLE SOLUTION

Thank you for the interesting articles on shooting at night (AP 11 December). It includes some advice for avoiding camera shake, such as using a remote release, mirror-up and so on, which is good for brief exposures. But for exposures of several seconds or longer there is a much simpler and cheaper alternative. Put the camera on a tripod, set the shutter to bulb, shield the lens with something dark like a hat or a piece of dark card (or even your hand), fire the shutter and wait a second or so for any vibration to end before removing the shield. For shorter exposures of 5-10secs, just count elephants, and for longer ones use a watch. At the end of the exposure, re-cover the lens and close the shutter. Long exposure times are not that critical and the cover will not be visible in the finished image.

Jim Pascoe, Hampshire

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Have your say

BACK CHAT

AP reader Lee Osborne discusses the difference in camera aspect ratios for SLRs and DSLRs

A FEW years ago, I waxed lyrical in AP about the joys of APS photography. I used APS cameras a great deal in the days before I owned a DSLR, and I got a lot of use out of my Nikon Proneas, a couple of lovely Advanced Photo System SLRs.

Since getting a Pentax K-m last year, I've shot far less APS film, as I've fallen for the charms of digital photography in a big way. Recently, I also replaced my old television with a big flatscreen, and I was pleased to discover that I could plug in a card reader and view the images from my K-m in stunning clarity in my living room.

However, I'm frustrated by the cut-off at the sides that comes from my camera's 3:2 aspect ratio. This seems like an obsolete hangover from 35mm film's earliest days some 80-plus years ago, and given that almost every new TV and computer monitor is 16:9, how come cameras haven't caught up? Why aren't there DSLR cameras that will shoot 16:9 stills that will fill a big flatscreen properly?

This makes me hark back to APS again. I admit it had its faults, but it had one killer feature that I still love: a full-frame APS negative, aka the APS-H format, with a 16:9 aspect ratio. In designing this into the system back in the 1990s, the creators of APS were well ahead of their time. The 16:9 format works well, especially for landscapes, and I find it a very satisfying shape. My scanned APS images, of course, fill my flatscreen TV completely, which is great, although I'm the first to admit that the golfball grain is a problem, and my DSLR can outperform APS considerably.

Yet given that APS has strongly influenced the design of DSLR cameras, especially in terms of sensor size, why have the designers almost all gone for cropped APS-C-sized sensors, with a 3:2 ratio? The 16:9 APS-H format could have been used right from the start, while retaining full compatibility with existing lenses. Nikon's APS SLRs work fine with lenses designed for both 35mm and digital SLR cameras – there's no reason why 16:9 couldn't have worked in digital form. Even digital formats recently designed from scratch, like Four Thirds, haven't adopted 16:9 – why not? If anyone were to release a DSLR tomorrow that could shoot 16:9, screen-filling images, I'd consider buying it. Sticking with 3:2 seems like a backward-looking decision, given that I've never come across a 3:2 monitor. It's a shape that doesn't work well on older 4:3 monitors, either.

I was pleased when Pentax added the ability to crop photos to a square format in-camera. If they feel like adding 16:9 to the choices, I'll be extremely happy. In the meantime, I make a lot of use of Windows Live Photo Gallery, with its 16:9 crop facility. It's a shame I have to throw bits of the image away, though – with APS, I got 16:9 with the whole frame. Now, that was progress.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world

CROCODILES are one of the most fascinating animals in Australia's Northern Territory. Their resilience has seen them outlive the dinosaurs and evolve into shrewd predators. Like submerged submarines, they wait for an opportune time to strike, and when they do it's a flurry of activity that leaves their prey no chance to escape.

There are around 150,000 saltwater and at least 100,000 freshwater crocodiles in northern Australia. On average, adult crocodiles weigh 400–500kg (880–1,100lb) and are up to five metres (16ft) long. They have 68 teeth in their jaws, which will regrow if damaged, and they can bite down with more than two tonnes of pressure.

Female crocodiles can lay up to 50 eggs most years for 40 years. However, less than 1% of the eggs will survive to reach maturity.

Crocodiles are opportunistic predators and will catch and eat just about anything. Juveniles tend to eat small prey, whereas larger crocodiles are capable of taking larger mammals and adult turtles. Their digestive system is capable of breaking down bones and shell, but they can't easily digest plants, hair, nails or hard insect parts.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy gets more snaps than he bargained for on a trip to Australia

CROCODILES ROCK!



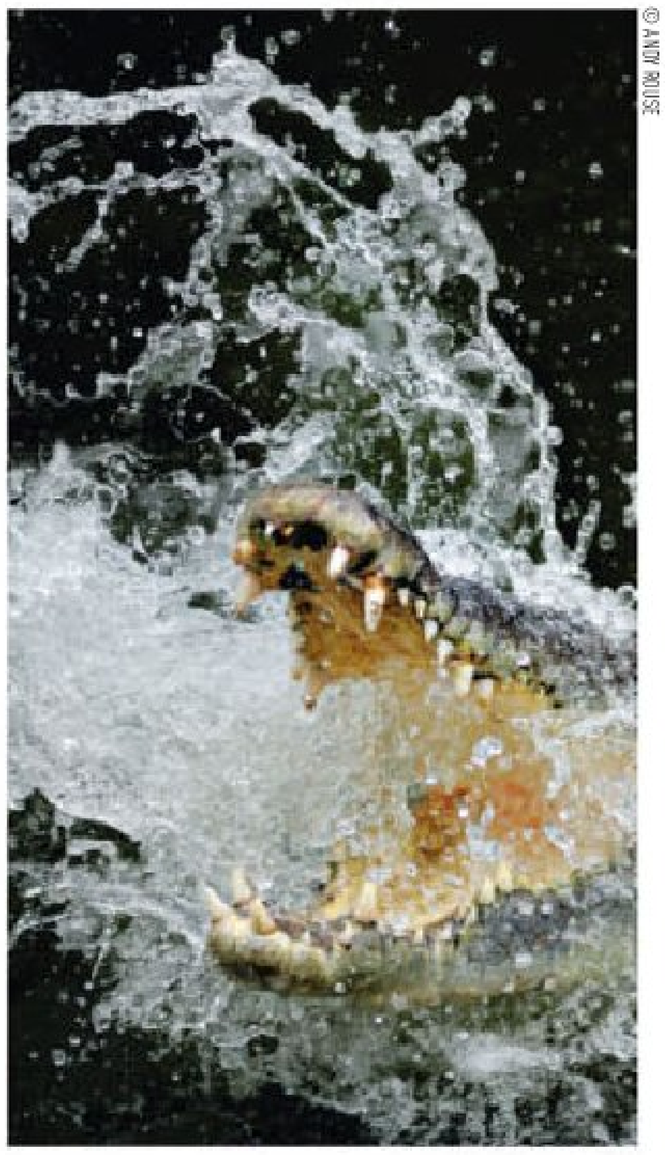
I HAVE done some stupid things in the name of my art, such as walking up to hippos, lying down in front of lions and going to the Cup Final in the forlorn hope that West Ham might win. I am not sure what possesses me to do slightly off-the-wall dangerous things with animals, but I think that feeding a crocodile from the side of a boat while photographing it with a wideangle lens probably wins the madness award.

I was 'down under' working for the Australian Tourist Board. My first stopover was in the Northern Territory and on the way back from the amazing Bamarru ranch we saw an advert on the roadside for 'Wally's Crocodile Feeding Cruises'. Now as adverts go that certainly gets the attention, so we pulled off the road and drove along a seemingly endless dusty track until we saw a small hut. Wally came out to meet us, a very affable chap with a big beard and the traditional Aussie hat.

'Greetings, fellas,' he said with a smile. 'Wanna meet some big crocs?' After some explanation and gesturing towards the river, Wally told us that he fed the local crocs from his boat and that they often jumped clear of the water to get the food. It sounded like a good opportunity to get some shots that tourists back home might like, and the thought of seeing one of these brutes up close and personal was just too good to miss.

We boarded the little boat and I noticed that the sides were glassed off. Wally saw me looking and said, 'That's for safety, mate, so they don't jump into the boat!' I was not aware that crocodiles enjoyed cruising on boats, but you live and learn, as my mother would say.

As we headed out from the shore, Wally motioned to me to sit up at the front of the boat where there seemed to be an absence of safety glass, so I put my 70–200mm lens on the camera and tried to look like I knew what was going to happen. As Wally leaned over and dangled some meat on the end of a fishing line, the calm water in front of me erupted into a nightmare of big teeth as a mean-looking croc propelled itself upwards and took the bait. I tried to focus the lens, but all I could get was an out-of-focus eye because it was so close!



© ANDY ROUSE

I changed to a 24–70mm lens and Wally moved the boat further down the river so I could meet a 'big guy'. Chance would be a fine thing. Anyway, this time I was ready, looking along the side of the boat. I gulped a little as Wally moved to the top deck of the boat. 'It's a big one,' he said, and I took a few more steps away from the edge.

I wasn't the only one to have noticed Wally and his food, as two eyes had appeared in the water some 5ft (1.5m) from the side of the boat. I watched as the eyes grew a snout and a body as the crocodile pushed its body skywards out of the water. Wally was a good 8ft (2.4m) up and the croc easily reached it to get the food – it was a magnificent animal with beautiful markings and awe-inspiring power.

Over the course of the afternoon I managed to nail a few decent shots, but more than that my respect and knowledge of this much-misunderstood animal grew. I also learned one very important lesson that I would like to pass on to you. Swimming in the Northern Territory of Australia is overrated, and I could hear a collective sigh of relief that people would be spared the sight of Rouse in his Speedos. No one should have to endure that. AP

Open wide: a crocodile can bite down with more than two tonnes of pressure

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PHOTO INSIGHT

Cathal McNaughton explains how he created this dramatic image of an Orangeman in Northern Ireland using natural light and an atmospheric sky

I TOOK this shot of an Orangeman while covering the annual Drumcree parade in Portadown, Northern Ireland. With approximately 75,000 members, the Orange Order is the largest Protestant organisation in Northern Ireland. It dates back to the 17th century, when the organisation was formed near Loughgall in County Armagh as a result of a battle between Catholicism and Protestantism for supremacy. The name is derived from Protestant Prince William of Orange, who defeated King James II and his Catholic army at the Battle of the Boyne in 1690. You can read more about the Orange Order and its history at http://news.bbc.co.uk/1/hi/northern_ireland/1422212.stm.

Every year, the Orange Order holds a parade in Northern Ireland. It is a hugely important day for Orangemen and women who value their right to parade deeply. Tens of thousands of Orangemen and supporters used to attend this parade, but over the years it has drawn fewer and fewer people. I wanted to show that this decline in numbers and the lessening of support for the parade. I did so by showing a lone Orangeman against a dark, heavy sky.

During this annual parade, the Orange Order marches through different areas of Northern Ireland. Many of the areas they pass through are have Nationalist

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© CATHAL MCNAUGHTON

sympathies and, as a result, they are not exactly greeted with open arms. There are often lots of protests and people blocking the roads. As a press photographer, you always have to be on your guard, especially when covering events that have the potential to turn troublesome. Things can flare up within two or three seconds so you have to be alert at all times. It is crucial to know how to get in and out of a situation safely. A lot of the assignments can be very dangerous, so you have to be able to judge the atmosphere and mood of the place. In situations where there is a potential for trouble, it's a case of relying on your sixth sense; a lot of the time you try to remain as invisible as possible.

On this day storm clouds were brewing in the distance and there was strong light falling on the Orangeman and illuminating his face. I wanted to use the dramatic light and sky to sum up the drama of the parade. I took this image on my Canon EOS-1D Mark II camera with a 24-70mm lens, and I was zoomed in as far I could go.

I wanted the Orangeman to stand out as much as possible and not be lost against the background. To do this, I needed to shoot from a low angle. By getting down low and looking up at the subject I could frame him effectively against the sky and create a sense of drama: where is this man looking? What is he thinking? This image poses a number of questions. To get the low angle, I had to get down and shoot from a ditch – you can see the bracken at the top of the ditch in the immediate foreground. There was an electric fence running around the ditch, and at one point I touched it and it knocked me back. My colleagues saw me disappear into the ditch and wondered what was going on!

I composed the shot so my subject was at the edge of the frame and the flags were in the centre. His pensive expression adds to the atmosphere. By showing the isolated figure against the storm, I was able to emphasise the literal and metaphorical turmoil of the times. The orange of the man's clothes and the coloured flags look even brighter against the dark, oppressive sky. These splashes of colour help to draw the eye into the scene. I used a really fast shutter speed of 1/6400sec at f/7.1 to make the sky even darker and to bring out the dramatic clouds. AP

Cathal McNaughton was talking to Gemma Padley



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He will share his best press photography and reveal how he captures a subject in ways others haven't seen

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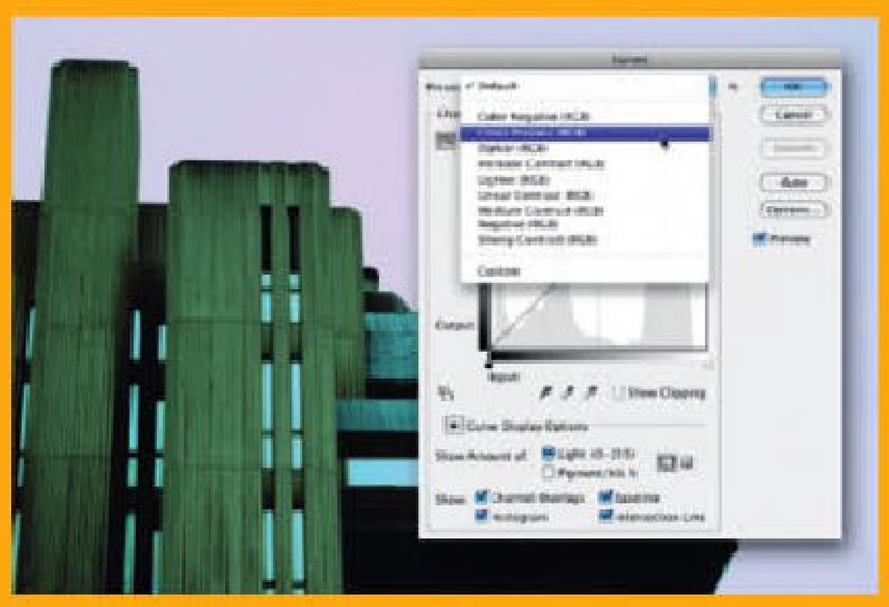
Cross-processing

Cross-processing creates a distinctive look reminiscent of the 1980s. **Chris Gatcum** explains how to replicate it digitally

IN THE 1980s and, to a lesser extent, the '90s, cross-processing was a widely used (some say overused) technique that resulted in pictures with unrealistic colours and impenetrable shadows. The practicalities were fairly straightforward – you simply processed your film through the 'wrong' chemistry, either by processing slide film through the C-41 chemistry designed for negative film, or using the E-6 transparency process to develop negative film.

In both cases, the results were largely unpredictable, with some emulsions responding well to this 'abuse' and others producing dire images. Even those that worked well often required changes in the exposure and processing for the best results. This meant a lot of experimentation, along with wasted shots and money in the pursuit of 'getting it right'.

Of course, digital capture sidesteps these pitfalls, allowing any image to be treated with a cross-processed look – and if you don't like it, you can revert to your original and try something else instead. So, this week, we'll be looking at how you can get started with giving your photographs a typical cross-processed appearance. Whether you love the traditional technique or hate it, there's no doubt that it can still create a distinctive look.



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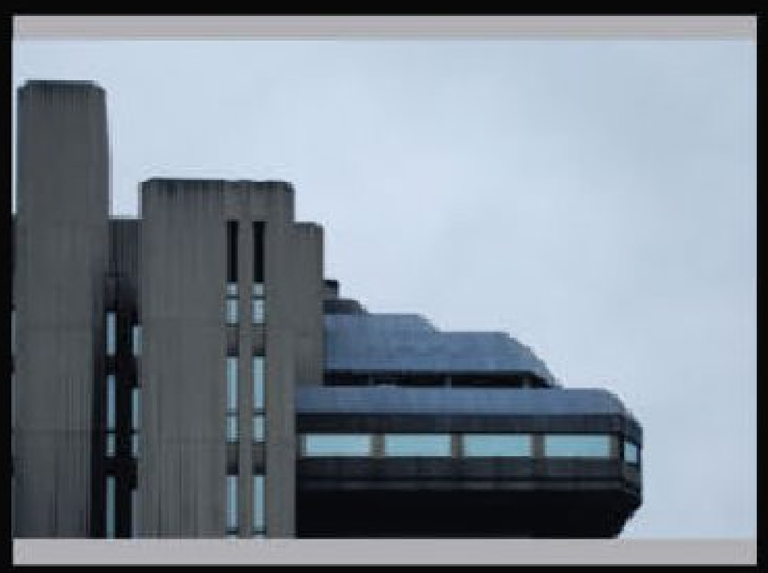
Within Photoshop's Curves dialogue is a drop-down menu offering a number of preset curve adjustments that includes a Cross Process option. It certainly changes the colour of the image, as shown here, but perhaps not in the same way as traditional cross-processing, making it another of those preset options that is best left alone.

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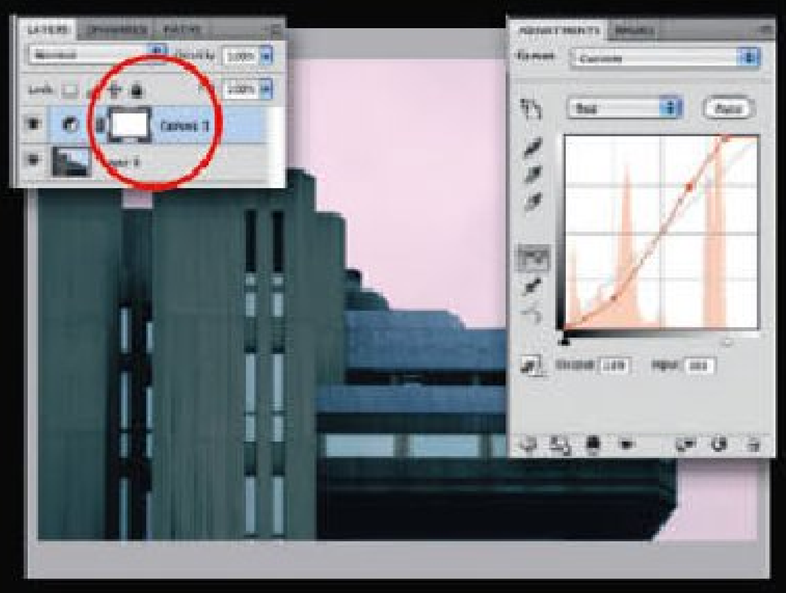
1 With this image, there's a certain amount of distortion that needs correcting before I think about doing anything else. Double-clicking on the Background layer converts it to an editable layer (Layer 0), which allows me to use the Perspective tool (Edit>Transform>Perspective) to begin straightening the converging verticals. Activating the Rulers (View>Rulers) and clicking and dragging a couple of vertical guides onto the image provides a reference for the corrections.



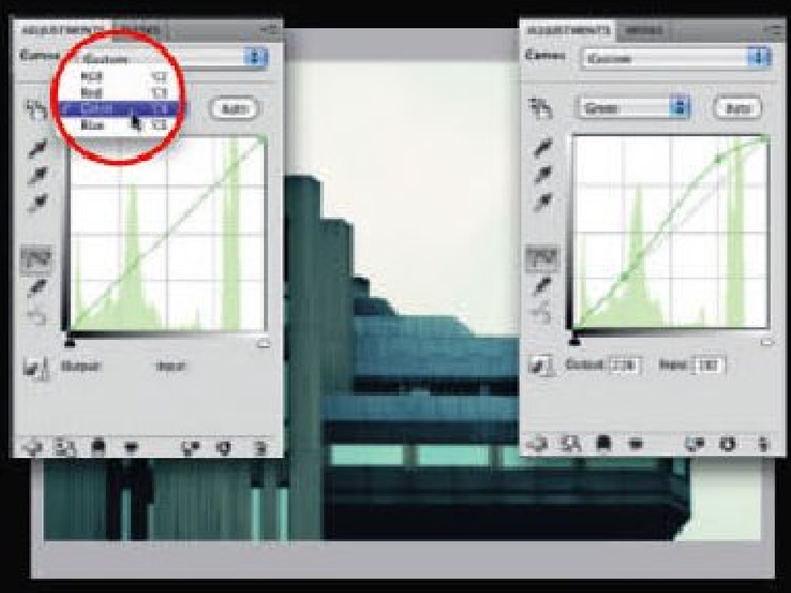
2 After using the Perspective tool, it's clear that my verticals still aren't parallel, suggesting the distortion isn't equal across the frame. Photoshop's Distort tool (Edit>Transform>Distort) will quickly correct this, with a fresh set of guides making the fine-tuning process a little easier.



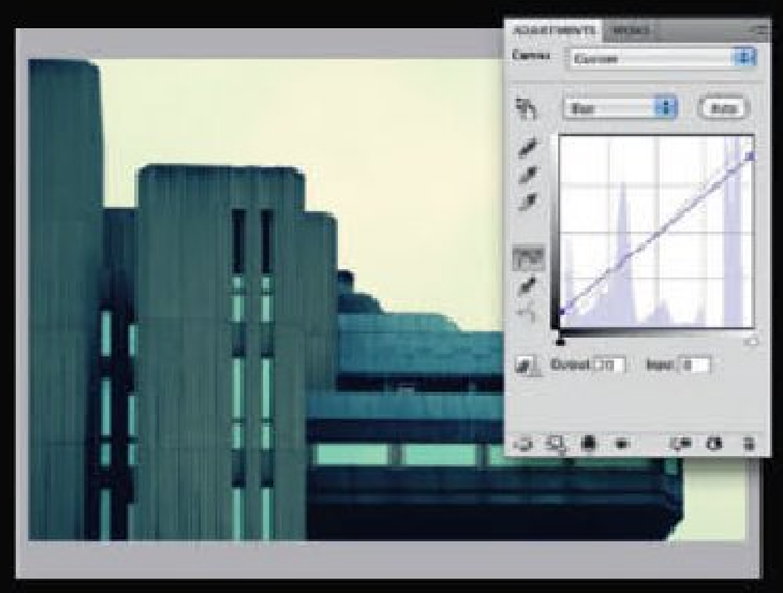
3 Correcting distortion invariably changes the appearance of an image, so you may need to crop your pictures after it's done. Here, for example, the sky now seems more dominant, so I've cropped the image to remove a sliver from the top and right sides to reduce it slightly. The grid imposed on the crop, which can be displayed in CS5, shows the Rule of Thirds – not of great importance here, but potentially useful for other images.



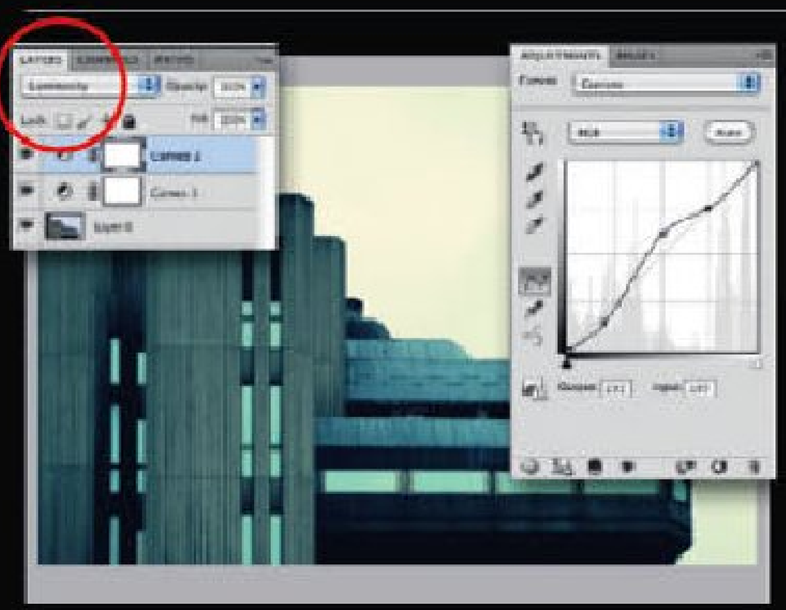
4 We're now ready to start creating the cross-processed look, and I'm using Curves to ensure maximum control. Start by adding a Curves adjustment layer (Layer>New Adjustment Layer>Curves) and switch from the RGB curve to the Red channel using the drop-down menu. The curve illustrated here uses two control points on the curve itself, with the top right point dragged to the left to add an overall pink colour cast to the highlights.



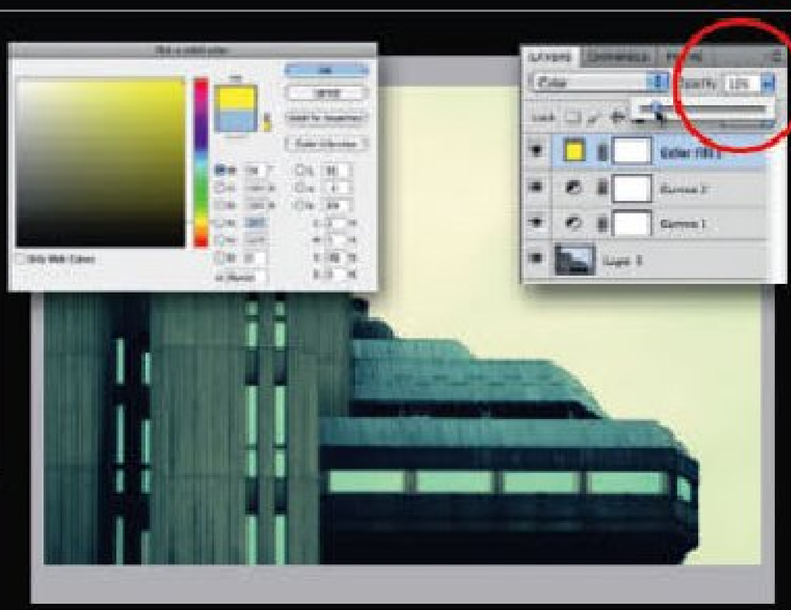
5 Next, select the Green channel and adjust this curve, too. Again, two control points have been added here – one to the lower left to hold the shadow areas, and one to the right, which increases the amount of green in the highlights.



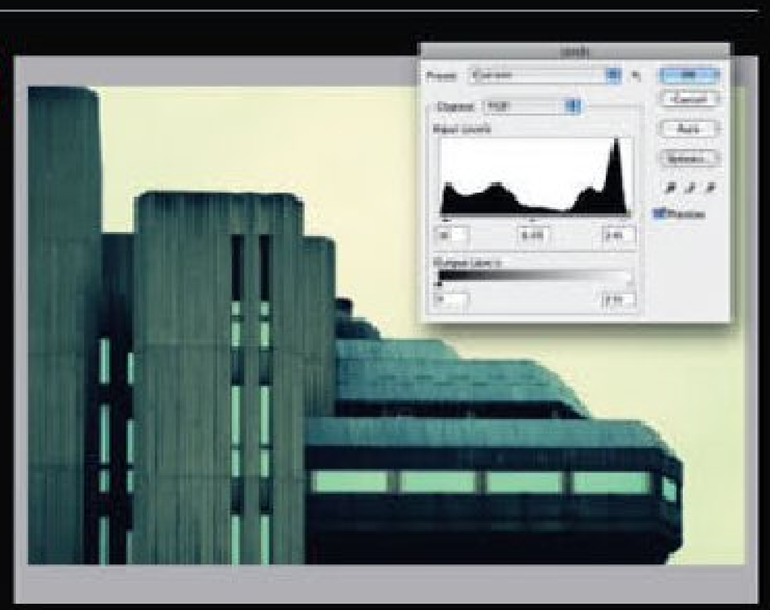
6 The final Curves adjustment is to the Blue channel, but note that no additional points have been added to the curve. Instead, the lower left control point has been raised (increasing the amount of blue in the shadows), while the top right point has been lowered (increasing the amount of yellow in the highlights).



7 The effect can now be fine-tuned, starting with a contrast tweak, again using curves. Create a new Curves adjustment layer and change its blending mode to Luminosity – it's important to use a new layer, as this will prevent it affecting the colour changes. Now adjust the contrast using your new layer's main RGB curve. Here, anchor points hold the upper (highlight) end of the curve, raise the midpoint to lighten midtones and lower the bottom end to provide the dark shadows.



8 This next step is optional, but adds a uniform yellow tone that is often found when you cross-process some film types. The effect is achieved by creating a fill layer (Layer>New Fill Layer>Solid Color) and choosing a yellow hue from the colour picker. Once this has been applied, set the layer's blending mode to Color, and reduce the opacity – around 5-15% is enough.



9 To finish, I've flattened the image and applied a grain filter to emulate the increase in grain that's common with cross-processing. After that, a simple Levels adjustment has been applied to darken the shadows and brighten the highlights, and I also decided to crop a little more off the top of the image. Again, this is all optional, but I feel it improves the overall look.

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Scarborough, North Yorkshire
Canon EOS 5D Mark II, 17–40mm, 2mins at f/11, ISO 50, 10-stop ND filter

Stretching time



Commended in this year's Landscape Photographer of the Year competition, **Mark Voce** talks about the 10-stop ND filter that has spiced up his photographs. **Bob Aylott** reports

ACCORDING to a new breed of landscape photographer, a 10-stop ND filter is the sexiest toy in their bag of tricks. However, it comes with a warning, says fine-art photographer Mark Voce. 'Don't think that using the filter with a long exposure is going to give you great pictures. There's more to this toy than meets the eye,' says the 28-year-old IT marketing manager from Brighouse, West Yorkshire.

Mark says that his 10-stop style didn't start while shooting digitally. He stumbled across it by accident in 2008 while shooting on a Zero 2000 pinhole camera near Bamburgh in Northumberland. Working late in the day with a 6x6cm medium-format negative and an aperture of f/138, he used exposures ranging from 15 to 50 minutes long.

'I was happy to sit there, watching the sun go down and letting time go by,' he says. 'I wasn't sure how the pictures would come out, but after developing the negatives I was amazed. I had a wonderful starburst effect in the clouds as they moved through the sky, and the milky water below. It was like the stretching of time. I had discovered the wow factor and wanted to repeat this on film.'

His first experiments came with a Hasselblad medium-format camera. 'Shooting just before sunrise or just after sunset wasn't ideal,' he says. 'I could only make short exposures because the light levels where either increasing or fading.'

Then he stumbled across a magazine article that referred to a B+W 10-stop ND filter being used to photograph welding and extreme bright lights in the engineering business. He bought one and began experimenting.

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Wreck of the *Admiral von Tromp*, Saltwick Bay, Whitby, North Yorkshire
Canon EOS 5D Mark II, 17–40mm, 32secs at f/8, ISO 200, 10-stop ND filter

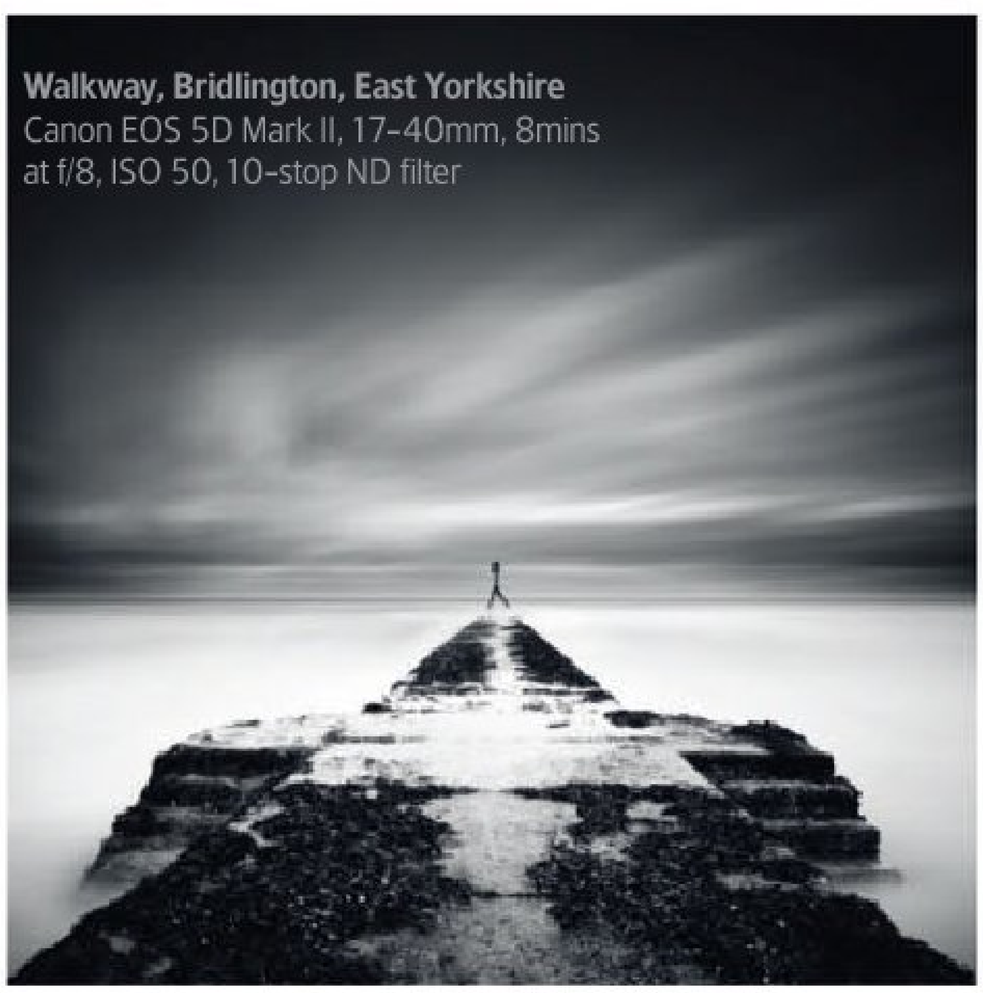
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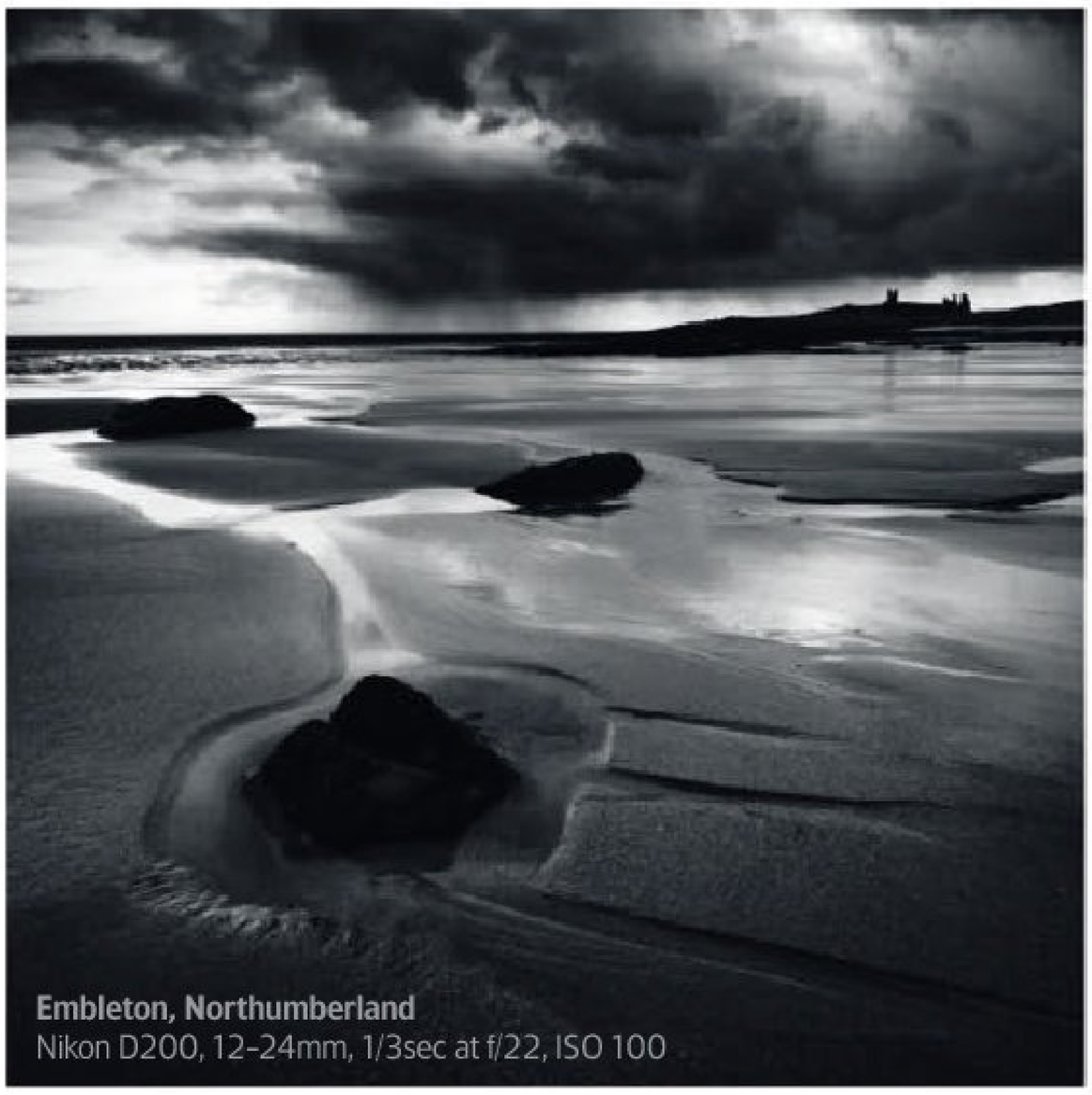
Redcar, Cleveland
Canon EOS 5D Mark II, 17–40mm, 1min at f/8, ISO 50, 10-stop ND filter



Walkway, Bridlington, East Yorkshire
Canon EOS 5D Mark II, 17–40mm, 8mins at f/8, ISO 50, 10-stop ND filter



Mark's commended image of The Spa, Scarborough, North Yorkshire
Canon EOS 5D Mark II, 17–40mm, 4mins at f/11, ISO 50, 6-stop ND filter



Embleton, Northumberland
Nikon D200, 12–24mm, 1/3sec at f/22, ISO 100

WALKING THROUGH THE SHOT

Mark says that many photographers shooting with 10-stop filters are getting hung up on just creating dramatic skies and white seas. They are not thinking about image composition. Mark calls his compositional technique 'walking through the shot', and says this picture, called 'Storm over Embleton', is a classic but complex example of using lead-in lines.

'First I was drawn to water around the three rocks,' he explains. 'I used the lines in the sand coming from the lower right-hand corner to tie the picture together. My eye then moves to the first rock with the puddle around it. I then follow the stream heading off to the left side and then into the bright area in the sea. The highlight area in the cloud draws the eye across the scene from left to right. If the castle weren't positioned on the horizon to the right, the eye would stay concentrating on the left-hand side of the picture. What happens to an unsuspecting viewer is that they find themselves automatically walking through the shot.'

'I find I can create a more striking composition with a square. I will place areas of interest slap bang in the middle'

He admits his first attempts were hit-and-miss affairs as he tried to understand how it all worked. 'My early efforts were not good,' he explains. 'I had to get my head around the fact that normal fast shutter speeds were suddenly turned into exposures of many minutes.' He persevered to master the technique, but says that was only the first part of the puzzle. Next to sort out was the creative input. What was he going to photograph? 'It was my pinhole landscapes with windswept clouds that directed me into my current body of work,' he says with confidence.

'Initially, I just enjoyed exploring the dales and coastline of Yorkshire and Northumberland. But then I began to appreciate the great black & white masters such as Ansel Adams. Because monochrome is completely different to what we perceive with the human eye, I knew this was the road to go down.' However, Mark says he soon discovered there was more to producing traditional black & white tones than just desaturating the colour.

A competent photographer with medium-format and large-format film cameras, Mark had also mastered the traditional wet darkroom processes. He studied photographic magazine articles, searched internet sites for ideas and information, and spent months shooting and practising techniques. He says he now mostly shoots digitally, using a Canon EOS

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ALL PICTURES © MARK VOCE

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5D Mark II DSLR. 'That comes down to the quality of equipment, to be able to work faster in camera and check every shot immediately,' he says.

So did shooting in the past with a Hasselblad influence Mark to produce his final digital images in a square format? 'When you look at a portrait image, your eyes scan it from either top to bottom or bottom to top,' he explains. 'Landscape or panoramic images have a left-to-right feel about them. In a square image you'll find that all sides are equal. No one side takes any precedence over the other. It is the image content that determines how the eye flows. I find that I can create a more striking composition with a square. I will place areas of interest slap bang in the middle of the frame and create a confident and dynamic composition.'

Mark tells me that he shoots most of his landscapes with the camera in the upright (portrait) position. 'When composing the scene, my eyes work from the left-hand side to the right-hand side boundaries rather than from top to bottom,' he says. 'In the final cropping, I will decide either to include a little more sky or more foreground.'

He says that he doesn't use any special viewfinder cropping devices or screen grid lines. He uses his hands to crop a third on the camera's LCD screen and now, with experience, he can visualise a square scene, the composition and lens choice even before the camera comes out of the bag.

So, what's more important, the sky or the foreground? 'It's finding a balance between the two,' he says. 'The long-exposure technique I use works equally on both. There's no real preference for one or the other. This technique is about simplifying the image. You can take a flat-looking sky and turn it into a dramatic showpiece and at the bottom of the frame turn a rough sea into a tranquil mist.

'When I'm at a new scene, I'll have a good idea of what the final print will look like even before I press the shutter,' he adds. 'I'll have most of the camera's controls switched off. I don't want any added contrast or saturation and I'll view

Loch Kinardochy, Perth and Kinross
Nikon D200, 12–24mm, 2mins at f/22, ISO 100, 10-stop ND filter

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Elie, Fife
Nikon D200, 12–24mm, 1min at f/16, ISO 100, 10-stop ND filter

‘I always visualise a picture in two halves of sky and foreground, and try to retain a full range of tones throughout’

the image using the black & white screen mode. The camera is left to produce a 14-bit maximum-quality raw colour file and by doing this it leaves me in control in Photoshop.’

Mark continues by telling me about one of the images that was commended in this year’s Landscape Photographer of the Year competition, called ‘The Spa’ (see page 26). ‘Because there were no pure blacks in the scene, the raw file was very flat,’ he explains. ‘Shooting at sunset, I only needed to use a 6-stop filter with a 4min exposure. When I first looked at the file I was disappointed with the lack of contrast and punch. I always visualise a picture in two halves of sky and foreground, and try to retain a full range of tones throughout. The post-production work in the lightroom is no different from any of the techniques I would use in a traditional darkroom. I need to retain full whites and blacks in both halves of the frame. In this shot I greatly increased the contrast in the clouds and the tiles. In reality, the tiles in the foreground were a mixture of varying shades of grey and the clouds were full of overcast gloom. But this is the advantage of working in black & white, as it gives me freedom to create an image that I want. It lets me have total control over the process. There is no one there to ask me, “Did it really look like that?” Because we don’t see in black & white, there is no right or wrong.’ AP

INSPIRATIONS

Mark says his inspiration has come from many directions. Steve Gosling introduced him to the Zero 2000 pinhole camera and Michael Kenna’s pictures gave him long-exposure inspiration. For composition, Mark says he has always been a big fan of Charlie Waite and Joe Cornish. ‘After I had developed this technique, I started researching other photographers using the process,’ he says. However, there wasn’t a lot of comment about 10-stop filters. ‘Now it is the hot photographic subject and I am delighted that my work has been recognised in this year’s Landscape Photographer of the Year Competition.’

For more pictures by **Mark Voce** and information about tuition, visit **www.markvoce.com**

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1

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Helvellyn, Lake District

1 'I remembered AP's advice when composing this shot – to look for foreground interest,' says Chris
Nikon D80, 18-55mm, 1/125sec at f/11, ISO 400

Helvellyn path

2 The path creates a strong leading line while the black & white conversion accentuates texture
Nikon D80, 18-55mm, 1/80sec at f/13, ISO 400

Singing Ringing Tree

3 Chris uses clouds in the sky to frame the iconic wind-powered sound sculpture in Burnley
Nikon D80, 18-55mm, 1/100sec at f/11, ISO 100



Chris Johnson-Standley
Greater Manchester

Chris, 41, started taking pictures when he was young, but his photography took a backseat until a few years ago when he bought a DSLR. Although Chris doesn't have a favourite subject, he enjoys street photography, portraits and photographing anything 'strange'. Chris took these shots in Lancashire near to where he lives, and the Lake District, converting them to black & white. 'Monochrome landscapes appeal to me,' he says. 'I like how the lack of colour brings out detail.'

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Matthew Toynbee
Kent

Matthew's interest in photography began when he was a young boy. He would carry a camera with him wherever he went and spent his pocket money on developing films. Now 31, Matthew still has a passion for photography, but only recently bought a DSLR. His favourite subjects are seascapes. 'I love to photograph the sea and seaside structures,' he says. 'The movement of a calm sea can be very peaceful, but a rough sea can create such drama – it's this diversity I love.' Matthew hopes to explore flash techniques and incorporate them into his landscape photography. To see more of Matthew's images visit www.matthewtoynbee.net.

1



Deal Pier, Kent
1 The low point of view and wideangle lens make the pier seem long and imposing
Canon EOS 5D, 17-40mm, 360secs at f/16, ISO 50, tripod, Lee Big Stopper filter

Bodiam Castle, East Sussex
2 The spindly branches and use of a 10-stop filter to solidify the water creates a dramatic HDR image
Canon EOS 40D, 10-20mm, 5-120secs at f/22, ISO 100, tripod, ND filter

Herne Bay, Kent
3 'I wanted to include as much sea and sky as I could to emphasise how small the huts look,' says Matthew
Canon EOS 40D, 17-40mm, 150secs at f/16, ISO 100, tripod, Lee Big Stopper filter

Dover Castle, Kent
4 To avoid overexposing the window, Matthew shot six exposures and tone-mapped the image
Canon EOS 40D, 10-20mm, 1-10secs at f/16, ISO 100, tripod

2



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EDITOR'S CHOICE
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Don Hooper
Bristol

Don began taking photos in his 20s after he was given a Kodak 110 camera as a gift. Now, at 55, and after retiring from the police force, his passion is photography. Don's favourite subject is wildlife and he particularly enjoys photographing in Scotland and Scandinavia. 'Inverness isn't too far away by plane,' he says. 'It's not only good for photography but also good for the soul'. Don hopes to win a major wildlife photography competition one day and become professional. To view more of Don's images visit his website at www.nexttonature.co.uk.

Tawny owl...1
1 Don took this image while on a wildlife photographic holiday in Scotland. He has captured the fantastic detail in the bird and foreground
Canon EOS 3, 500mm, 1/200sec at f/4, Fujichrome Provia 100F

Golden eagle
2 Don brilliantly captures the speed of this golden eagle (evident by the movement in its wings) and the look of intent in its eyes
Canon EOS 3, 500mm, 1/200sec at f/4, Fujichrome Provia 100F

Tawny owl...2
3 To achieve this shot, Don pre-focused on the owl and with his camera set to continuous shutter mode he panned with it as the owl flew
Canon EOS 3, 500mm, 1/200sec at f/4, Fujichrome Provia 100F

This is a fabulous owl picture that works both to show the bird in action and to create a beautiful and artistic photograph. The owl's pose is perfect, as is the focus and depth of field, and the deep blue makes a fantastic background. Really first class.

2



3



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Kate Moss, Marrakech, Morocco, 1993

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Amateur Photographer's...

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Albert Watson 1942-present

Albert Watson's style and passion for making images has made him one of the world's most sought-after photographers. **David Clark** looks at his career so far

ALBERT Watson is one of the most prolific and successful editorial and commercial photographers of the past 40 years. He has created iconic celebrity portraits and hundreds of covers for *Vogue* magazine. He has also photographed numerous high-profile advertising campaigns and film-poster images. In recent years he has focused mainly on gallery exhibitions and print sales, and has successfully made the transition from commercial to fine-art photography.

Watson has a reputation both as a perfectionist and a workaholic, and he produces work with a striking, graphic quality. 'A lot of my pictures are confrontational and controlled, they're not observational or voyeuristic,' he told me in 2009. 'I aim to create something that is strong, powerful, memorable, interesting and technically correct, not lazy.' His achievements are all the more remarkable for that fact that he has been blind in one eye since birth.



'My first love will always be photography,' says Watson. 'When I get behind the camera, time disappears and I enter a state of euphoria.'

© © ALBERT WATSON BY GLORIA RODRIGUEZ

He was brought up in Edinburgh, where he attended a Rudolf Steiner School that encouraged his creativity. He studied graphic design in Dundee followed by a postgraduate qualification in film and television at the Royal College of Art. The latter course included still photography and Watson says that this thorough technical training was crucial to his later career. 'I'm not naturally a technical person, it's something I had to learn,' he told me. 'I use the discipline I learned at art college every single day.'

Watson and his family moved to Los Angeles in the USA in 1970. While his wife taught at an elementary school, he began to develop his photographic career in the highly competitive fields of commercial and editorial photography.

Watson's first success came when he was introduced to an art director at Max Factor, who gave him his first test session. The company bought two images from the shoot. Within a year he opened his own studio and his work began to appear in fashion magazines, including *Mademoiselle* and *Harper's Bazaar*. In 1976 he was given his first assignment for *Vogue* magazine and he moved to New York.

Since then, Watson has had a very busy career and his creative skills have remained in constant demand. From the late 1970s to the '90s, the majority of his commissioned work was fashion photography; to date, his images have appeared on more than 250 *Vogue* covers. He has also shot numerous assignments for magazines such as *Time*, *Rolling Stone* and *Interview*, and has been responsible for shooting high-profile film posters, including *The Da Vinci Code*, *Kill Bill* and *Chicago*.

However, his output hasn't been confined to stills work. In 1992, he founded his own television production company and since then he has directed more than 650 television commercials.

Watson's photography is always

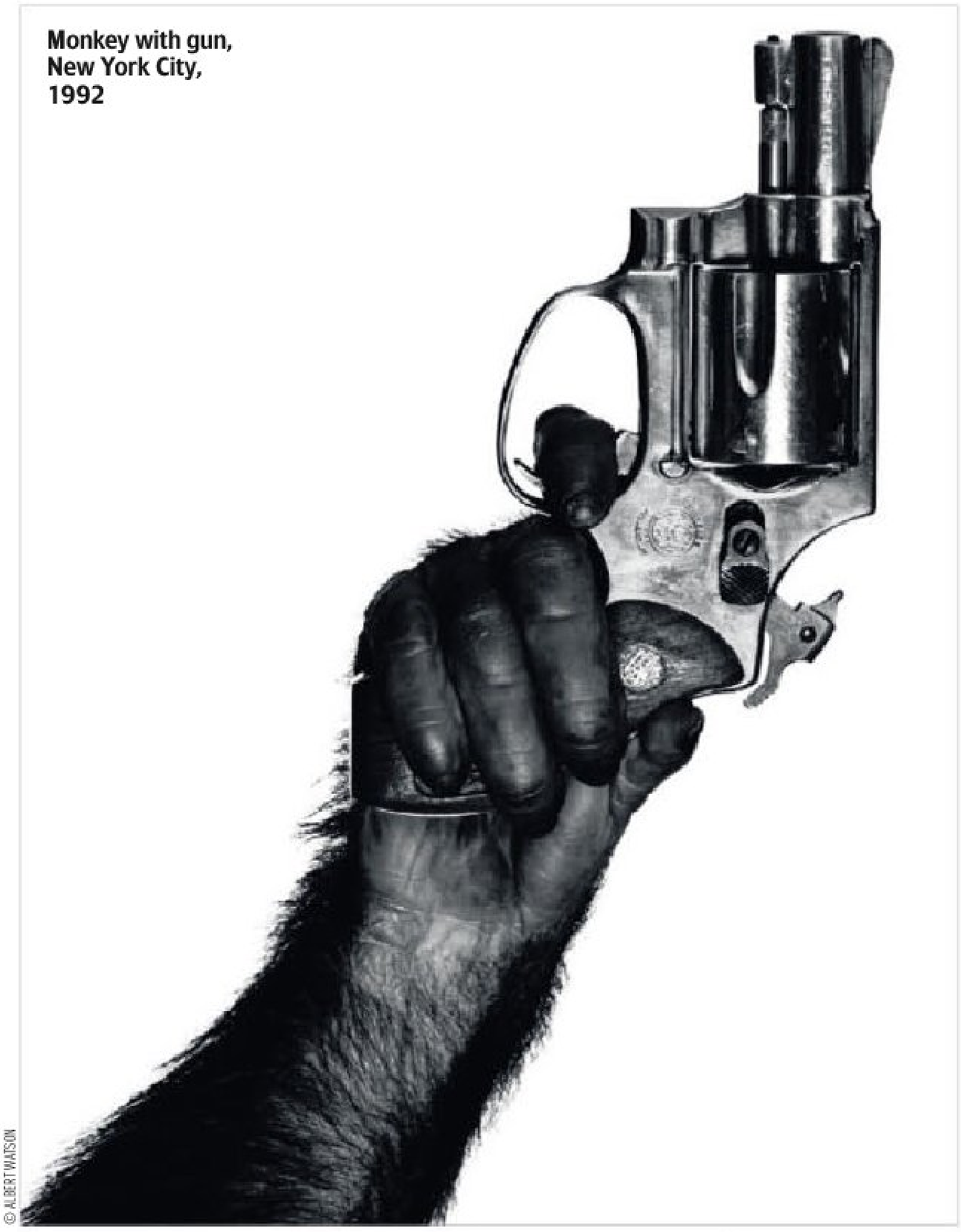
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BOOKS AND WEBSITES

Books: *Albert Watson* (published by Phaidon, 2007) offers an overview of the photographer's personal and professional work. His new books *UFO: Unified Fashion Objectives* and *Strip Search* are published by PQ Blackwell in association with Abrams.

Websites: Watson's official website is www.albertwatson.net and it features a wide selection of his work, a career profile and a list of his publications. It also includes interviews with him, both in print and on video. More interviews can be found on www.youtube.com.



Monkey with gun, New York City, 1992

© ALBERT WATSON

carefully crafted and meticulously planned to the smallest technical detail. He says he thrives on doing a variety of photographic work, from fashion to still life and from urban landscape to celebrity portraiture. His work is as likely to be found on a magazine cover or film poster as it is on the walls of major museums and galleries around the world.

'The dominant thing for me is that I have a passion for pure photography, pure photographic imagery,' Watson says. 'That's why I do so many different things. I didn't want to just become a landscape guy or a fashion guy; I wanted to photograph everything I could.'

The archives at his New York studio are filled with hundreds of thousands of images, yet inevitably a few have become particularly associated with his name. One is a nude image of supermodel Kate Moss, which he shot at the end of a rooftop assignment in Morocco for German *Vogue* in 1993 (see page 36). A print of this image sold at auction in 2008 for $108,000. Another is a double exposure of Mick Jagger and a leopard, in which the two faces merge seamlessly and was achieved without the aid of Photoshop.

Today, despite the revolution in digital kit, Watson still prefers shooting on large-format film cameras, although he scans and prints the results digitally. 'When I'm working on 4x5 cameras and 8x10, I've been a photographer so long that I know when I have the shot,' he said in a 2008 interview. 'So I don't quite see the point of digital for me.

'Of course, I know why someone would do it. But, for me, film is more beautiful. If you take a scan of 8x10 film and put it beside the file from the biggest file you could possibly make from a digital back camera, the 8x10 film scan is more beautiful, more charismatic.'

Watson turned 68 this year, but is still working hard; since 2004 he has produced many major gallery and museum shows of his work around the US and Europe. Two books of his photographs have been published in 2010 alone: *UFO: Unified Fashion Objectives*, a 40-year career retrospective, and *Strip Search*, Watson's personal behind-the-scenes portrait of the city of Las Vegas.

Watson's strong work ethic, combined with his enjoyment of solving practical problems and his obsession with image-making, means there's little chance of his output slowing down. 'My first love will always be photography,' he said when explaining his passion for the medium in 2008. 'When I get behind the camera, time disappears and I enter a state of euphoria.' AP

'I don't quite see the point of digital for me. Of course, I know why someone would do it. But, for me, film is more beautiful'

Biography

1942
Albert Watson is born in Edinburgh. His mother is a PE teacher and his father a professional boxer. He is blind in one eye from birth

1962-66
Studies graphic design at the Duncan of Jordanstone College of Art & Design in Dundee

1966-69
Studies film and television at the Royal College of Art in London

1970
Moves to Los Angeles, California, and begins shooting photographs professionally

1971
Opens his own photographic studio and gradually begins working for fashion magazines including *Mademoiselle*, *GQ* and *Harper's Bazaar*

1975
Wins a Grammy Award for his photography on the cover of the Mason Proffit album *Come and Gone*

1976
First commission for *Vogue* magazine. Moves permanently to New York City

1986
Invited to be the official photographer at the wedding of Prince Andrew and Sarah Ferguson

1994
Publishes his first book, *Cyclops*

2000
Named 'one of the 20 most influential photographers of all time' by *Photo District News*

2006
Wins a Lucie Award for Outstanding Achievement in Advertising Photography

2010
Awarded the prestigious Centenary Medal by the Royal Photographic Society for his contribution to photography

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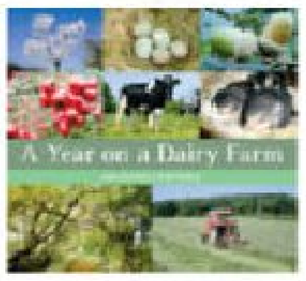
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Man for all seasons



Until two years ago farmer **Richard Cornock** had rarely used a camera, but now he's published a book of his photographs. How did he do it? **David Clark** finds out



WHEN Richard Cornock decided to photograph scenes around his family's farm, he had no idea that the resulting personal photo book would be snapped up by a publisher. Now, *A Year on a Dairy Farm* is being distributed around the UK and to date has sold more than 1,000 copies.

Nobody is more surprised about this than 42-year-old Richard. 'I don't think of myself as a photographer at all,' he says. 'If someone said two years ago that I would be writing a book about a year on the farm and doing the pictures, I'd never have believed them.'

It all started when Richard had the idea of compiling a photo book chronicling life on the farm during the year. His family has owned the 140-acre New House Farm in Tytherington, Gloucestershire, since the 1840s and he wanted to give the book to his parents as a Christmas gift.

In January 2009, Richard went to a local supermarket and bought a digital compact, an 8.1-million-pixel Sony Cyber-shot DSC-W130. He decided against buying a DSLR because he wanted something small and unobtrusive that he could carry around in his pocket while working on the farm.

In the months that followed, Richard shot photographs that recorded day-to-day activities such as ploughing maize fields, muck-spreading and milking cows. Alongside these images, Richard also photographed subjects that symbolised the changing seasons, such as snow scenes in winter, fields of buttercups and bluebells in spring, and close-ups of hawthorn berries in autumn.

As the year progressed, Richard found that he was seeing the farm with fresh eyes and his photography skills were improving. 'I've never done any photography courses or even read a photography magazine, so I'm entirely self-taught,' he says. 'In a way, the camera taught me. I would look at the results on my computer screen, then go back and shoot particular pictures again in a different way or in better light.'

By the end of the year he had amassed hundreds of images that captured not only the rhythm of the seasons but also, in pictures of his father, brother and baby son, the life cycle of his own family and their close relationship with the natural world.

Richard edited the images, added captions and had his book printed by Blurb (www.blurb.com) in time to give to his parents at Christmas 2009. However, this present also proved popular with several family friends who suggested that Richard should get it professionally published.

'It shows you can get out there with a pocket camera and end up with a book being published'



'I didn't know anything about publishing,' says Richard, 'but I'd read about a local company, Amberley Publishing, which had just produced a book of local history. I looked the company up on the internet and emailed them. They invited me in for a chat and the next thing they were offering me a UK-wide book deal.'

Although there have been many books about farming illustrated by images shot by professional photographers, Richard's book is unique in that all the shots were taken by a working farmer. As such, it gave an authentic view of farm life, rather than an outsider's interpretation of it.

To give the book wider appeal, Amberley Publishing asked Richard to provide text to give some sort of background to the pictures. 'I didn't want to make it too technical because it would be dull for people to read,' he says, 'but I did want to include things that would clearly explain what we do on the farm.

'Since the book was published I've had some lovely feedback. People have said they have found it interesting and it's taught them something new. I didn't realise how little people know about farming until I wrote the book.'

Richard now has a regular slot on BBC Radio Bristol during which he talks about farm life through the seasons and he is planning to make a video diary on the subject. However, although making a photo book has been a strictly one-off experience, it's one Richard has enjoyed and would recommend to others.

'You don't have to have a dairy farm to do a book like this, as you could photograph an allotment or your garden through the seasons,' he says. 'Photo books are good quality, they're not expensive and they are a permanent record of something you do or are passionate about.

'My own experience has been unusual, but it shows that you can get out there with a pocket camera and end up with a book being published without necessarily being a professional. I started out as a farmer with no experience in photography and now I've got a book on sale around the country and a regular slot on BBC local radio. It's a funny old world, really.' **AP**

For more on **how to make your own photobook**, see pages 56-57





A Year on a Dairy Farm is published by Amberley Publishing, price £16.99. A percentage of the book's royalties will be donated to the Royal Agricultural Benevolent Institution

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ALL PICTURES © RICHARD CORNOCK

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Wescott Green Screen Video Lighting Kit $295 (Around £187)

For more information visit www.photobasics.net/greenscreen.cfm

THE SCREEN Video Lighting Kit is an expansion of the original Wescott Green Screen Kit, but now, crucially, it includes two 500-watt uLite Constant light heads with removable softbox coverings and stands. The lights give an even yet powerful light source for both your subject and the green background. The softbox heads fold out and are easy to assemble, and overall everything feels well made. The special 500W Photoflood bulbs suggest a 60-hour life and give a tungsten balance. If you have the option, it is handy to use both these lights on the background and a third, less powerful lamp on your model, although using the two is sufficient.

The green material backdrop is 10x7ft (around 3x2 metres), making it suitable for up to full-length shots. The kit also includes an instructional DVD to guide you though the basics of using chroma key for video, plus a free trial of Adobe Premiere Elements 7 video-editing software. This is a useful kit for anyone interested in video or still greenscreen capture. The lights included in this kit add around £125 to the price of the standard kit that is also available, but they are a worthy investment.

Mat Gallagher



Amateur Photographer
A must for greenscreen and video fans
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Think Tank Photo Sling-O-Matic 30 £146.88

For more information visit www.snapperstuff.com

WITH its sturdy and rigid box shape, the Sling-O-Matic 30 camera bag resembles a small suitcase. Measuring 12x17.25x7.5in (28.5c41x3.5cm), it is well made and all the pockets have strong easy-glide zips. This is the largest of three Sling-O-Matic models, with versions 10 and 20 also available. It holds a professional DSLR with 70-200mm f/2.8 optic (if placed sideways) and up to five other lenses. As with any single-strap bag, this is too heavy a load to carry comfortably.

Of key interest is the single shoulder strap, which features a versatile sliding system to change which shoulder it can be held on. It uses a metal loop on the end of the strap to slide easily along a rail on the top of the bag. The main compartment is accessed via one side, which is always on top when the bag is swung round to the front of the body. Inside is a fairly basic configuration, with quick access to the camera and lens and perhaps one or two other optics. Any further kit is stowed in the bottom of the compartment. One large clear pocket inside is ideal for small accessories, while a large side pocket on the outside can hold a tripod or large bottle. The design would lend itself to a handle and wheels on the base, which would be a useful when carrying heavy professional gear.

Tim Coleman



Amateur Photographer
A sturdy bag with an innovative single-strap system
★★★☆☆

PRICES MAY BE SUBJECT TO CHANGE FOLLOWING RECENT VAT INCREASES

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax K-5
Pentax's flagship DSLR has a new 16.3-million-pixel sensor and an extended ISO of up to 51,200.
AP 15 January

Fujifilm FinePix REAL 3D W3
We test the ten-million-pixel camera with 3x optical zoom that shoots 3D still images and HD movies.
AP 15 January

Canon PowerShot G12 vs Nikon Coolpix P7000
We see whether Canon or Nikon has the better enthusiast compact camera, as the G12 and P7000 go head to head.
AP 22 January

Pentax K-r
The 12.4-million-pixel Pentax K-r offers a little extra for those looking for an entry-level DSLR.
AP 29 January

Panasonic Lumix DMC-GH2
The Lumix DMC-GH2 has a new AF system and a 15.05-million-pixel sensor. We put it to the test.
AP 5 February

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Panasonic Lumix DMC-GF2

The GF2 is Panasonic's smallest and lightest compact system camera, yet it has some of the most advanced features on the market. **Mat Gallagher** discovers just what it has to offer



Mat Gallagher
Deputy editor

THE COMPACT system camera (CSC) has been the biggest growth area in the camera market over the past year and currently shows no sign of slowing down. As a whole, the market has been clearly split into two main camps: the DSLR-style models and the compact-style models. Panasonic split these with its G and GF-series cameras, while also introducing a third GH-series for video-focused models. The Lumix DMC-GF2 is Panasonic's seventh CSC, which replaces the last of the original line-up, the GF1, and fits into the compact-style set. The race to dominate the compact system camera market is still very much on, and although Panasonic currently has the largest share, the competition is certainly hotting up.

This new model is 18% smaller and 7% lighter than its predecessor, making it officially the world's smallest and lightest interchangeable-lens model to include a built-in flash. Although this caveat means it isn't smaller or lighter than the likes of the Sony NEX-5, it is still an impressive feat, and is taking advantage of using a smaller-format sensor than the APS-C-format Samsung and Sony models. After all, the Four Thirds system was always designed to reduce the size and weight of cameras, and for APS-C-format models to still be outclassing them in this way must be more than a little frustrating.

Yet despite its petite frame, the GF2 is anything but basic. It features some of Panasonic's latest technologies, including a touchscreen display, Full HD video capture and a fast AF system. It is also compatible with Panasonic's new 3D lens, which allows 3D still-image capture with the camera. The GF2 has some very strong competitors, but its charm and specification might just make it the one to watch.

AT A GLANCE

- 12.1-million-pixel Live MOS sensor
- Venus Engine FHD processor
- Micro Four Thirds lens mount
- World's smallest and lightest body
- 3in, 460,000-dot touchscreen LCD
- 144-zone multi-pattern metering
- 1080p HD video capture
- Street price around £600 with 14mm lens

FEATURES

The GF2 uses a Four Thirds Live MOS sensor with an effective 12.1-million-pixel resolution. This appears to be the same sensor as featured in the recent G2 model, with an output of 4000x3000 pixels in 4:3 format, or 4000x2672 pixels in 3:2 format. The camera can also shoot in 16:9 and 1:1 formats at lower resolution, should you wish. The sensor gives roughly a 10x13in image at 300ppi (in 4:3) without interpolation. Files are outputted in either JPEG or Panasonic's native RW2 raw format, with video in AVCHD and Motion JPEG.

The processor is the same Venus

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Engine FHD that is also included in the new flagship GH2 model and features advanced signal processing capabilities for both photo and video. This has advantages in noise control and offers an ISO range of 100–6400, which is in line with the other models in the G-series range, but 1 stop below the GH2's ISO 12,800. A supersonic wave filter provides dust reduction in front of the sensor, while image stabilisation is left to the individual lenses via Mega OIS rather than any sensor-based system.

The exposure system provides metering from a 144-zone, multi-pattern sensing system with a choice of intelligent multiple, centreweighted and spot options. Exposure compensation can be added in ⅓EV intervals to ±3EV. There is also the ability to bracket over three or five frames in ⅓ or ⅔ intervals to a maximum of ±1⅓EV, or use exposure lock (AE) when recomposing. Being a mirrorless camera, the GF2 uses contrast-detection autofocus but, thanks to the Venus Engine FHD processor, this is a lot faster than most – quicker than the G2, for instance – but not quite up to the speed of the GH2, Panasonic claims. There is a choice of 23-area-focusing, face-detection, 1-area-focusing, AF tracking and touch-focus methods, as single or continuous focus, and also manual focusing via the lens focus ring. There is an AF illumination light for dark conditions, and an AF lock for recomposing.

The GF2 has done away with a shooting-mode dial in its quest for space saving and instead makes use of its touchscreen display to change between the shooting modes. There is still a full array on offer, though, comprising program, aperture priority, shutter priority and manual, plus my colour and scene mode sets, a custom mode and iA (intelligent Auto), which can also be set via a dedicated button on the top.

The scene modes are largely automatic in their operation, with just exposure compensation and focus controls, although the my colour modes offer a peripheral focus control to alter the aperture value and adjust the depth of field across all its settings, which allows a little more creativity in their use. It would have been nice if they could have been applied in the full creative shooting modes, even via the menu. Post-production options are limited to cropping, resizing, rotation and a change of aspect ratio, although there is the option to title and highlight favourite images with a single star system to aide the selection process once you download them onto the computer.

To cut down on space there is no viewfinder on the GF2, and being a mirrorless model it would have needed to be an electronic version anyway. Therefore, to compose a shot you must rely entirely on the rear 3in, 460,000-dot LCD screen. If you

'In its quest for space saving, the GF2 makes use of a touch-screen display'



Detail is well defined from this Four Thirds sensor, but it faces some tough competition from APS-C models

White balance appears slightly blue in the snow using AWB, but the raw file has allowed us to cool it further to suit the mood



FEATURES IN USE

14MM PANCAKE LENS

IN THE process of slimming the GF2 down from the original GF1, Panasonic has chosen to offer the camera with a new, smaller pancake lens: the 14mm f/2.5. With the crop factor of the Four Thirds sensor, this gives the lens a 28mm equivalent field of view, which makes it a handy lens for landscape and travel photography. However, when it comes to portraits, unless you are shooting full-length it can distort features. It is also difficult to compose still-life and macro shots due to the close focus distance necessary for really filling the frame, and the aperture is a stop slower than the old 20mm, so shallow depth of field effects are trickier to achieve. Those interested in this style of photography would be better served by the 14–42mm kit lens, or the twin-lens kit. On the plus side, the new lens really suits the camera in terms of size, keeping it very pocket-friendly. The focus ring, although electronically controlled, is smooth to use and feels very responsive when focusing manually. For me, a perfect combination would be to have the 14mm f/2.8 lens along with a second pancake optic, such as a 25mm f/1.4 (a lens I'd love to see Panasonic add to its collection), as you could easily carry both in your jacket pocket and be equipped for almost any shot.



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really do miss the viewfinder you can buy an additional electronic viewfinder (the LVF-1, which also fits the Lumix DMC-GF1). The EVF sits on the hotshot mount and plugs into a small port on the back. Unlike some other models, doing so won't necessarily restrict your flash use, as the GF2 sports a built-in flash unit. This is on a sprung mount that lifts the flash head around an inch above the camera, and gives both redeye reduction and slow sync options. The flash provides a modest guide number of 6m @ ISO 100, which is enough for low-light portrait use.

Storage is via SD card and is fully compatible with SDHC and the new SDXC cards for maximum speed and capacity potential. In burst mode, the camera is capable of shooting at up to 3.2 frames per second. Single write times using a SanDisk Extreme III 8GB card are around 1sec for JPEGs, 2.5secs for raw files and 3secs for raw + Fine JPEGs. Shooting in burst mode will continue for four shots in raw + JPEG, six shots in raw, and until the card is full in JPEG only.

8/10

BUILD AND HANDLING

The GF2 may not be the most diminutive of compact system cameras (only the smallest with flash), but it feels considerably smaller than its predecessor and most of the competition. The Sony NEX models may be smaller but they have much larger lenses, so to carry around can end up being more bulky. When using the GF2 you can easily forget it is an interchangeable-lens camera, especially with the 14mm optic on the front, and in size it is only fractionally larger than Panasonic's new advanced compact, the Lumix DMC-LX5. The body feels solid and hardwearing, and reassuringly heavy for its size. It looks classy in its matt black finish, although the silver and red colours that will also be available in the UK really suit the camera too. White versions can be found in Europe and pink in Asia, but these shouldn't be missed too much in the British market.



Colours are bright and punchy but skin tones remain natural, shown here with some fill-in flash

While there is no significant grip on the front or rear of the camera, it isn't really a problem. The camera is small and light enough not to need it, and the small ridge on the front and shaping on the rear are enough to give the finger and thumb something to steady against when composing your shot. Although you can attach longer lenses such as the new 100-300mm, or even Four Thirds lenses via an adapter, I wouldn't recommend it for extended use, as the camera would become unbalanced and unwieldy.

The lack of a shooting-mode dial on the GF2 did concern me at first, but having it available on the touchscreen means that it is no more difficult to change and in fact, it is less likely to be changed by accident. The iA button sits next to the shutter button, and a quick movie record button is a little easier to press by accident and will override any other setting from the shooting menu. But, handily, this lights up in blue when activated, so is fairly obvious when in use. Most of the camera's operation can be controlled from the touchscreen – even taking the shot, thanks to the touch shutter option where you simply tap your subject on the screen and the camera focuses on that point and fires. However, if you prefer to use the buttons or are wearing gloves, then you can still access all the features using the four-way pad, quick buttons and selection dial. The quick-menu button can also be customised for use as a function button for a range of 12 different functions, from AF/AE lock to Intelligent Resolution control.

The menu screens have a new graphical menu that keeps operation very simple and the initial screen resembles a sat nav or mobile phone menu more than any advanced camera. New users should love it, but it is perhaps too much form over function and it might be nice to have an option to remove the initial screen to save time for more advanced users. However,, with the touchscreen control, it doesn't really slow the operation significantly.

8/10

AUTOFOCUS

When the G2 was introduced last year, it boasted a staggeringly fast AF for a contrast-detection system, against what was generally fairly slow competition. The GF2, with its new Venus Engine FHD processor, is even quicker – although the GH2, which uses the same processor, is claimed to be quicker still. Performance in good light is close to instant and, thanks to the AF illuminator, closer focusing in low light can be just as quick. To put this focusing head to head with a phase-detection system of an SLR would still see faster focusing at times with the SLR, but against its direct competitors it really does stand out as an example of how good contrast-detection AF can be – and offers a real alternative, at least for the entry-level/amateur market.

One advantage of a contrast-detection AF system is that you are not tied to a set number of focus points. From the menu you have a choice of 23-area AF, which selects points of focus for you, or 1-area, which allows you to touch precisely on the screen where you want to focus, with the exception of the very outer edges of the frame. You can also change the size of the AF area from large to regular. The tracking mode allows you to choose your



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subject by touch, or by half-pressing the shutter with your subject centrally positioned, and will then maintain a lock on it as it moves around the frame. Face detection and recognition are also available and the camera can retain information on up to six faces.

Manual focus is aided by a magnified display (4x or 8x) on the LCD screen, which allows for precise focusing, and the magnified area can be selected from anywhere, with the exception of the outer edges of the frame.

9/10

WHITE BALANCE AND COLOUR

White balance control is achieved with an auto setting, five presets (daylight, cloudy, shade, halogen, flash), two custom settings and a colour temperature setting of between 2,500 and 10,000K. There is further white balance adjustment with blue/amber, magenta/green axis adjustment on all the settings and even the ability to bracket over three exposures.

The auto white balance does an impressive job of keeping a neutral image even in difficult lighting situations. When presented with snowy scenes, the AWB managed to avoid the typically blue hue that some cameras can lean towards and, under tungsten lighting, the scene avoided the warmth normally associated with indoor shots. This is an ideal default and having the ability to fine-tune all the presets means that, should you wish to leave some warmth in a shot rather than neutralise it, for instance, this can be easily achieved.

Images are generally bright and punchy without losing their realism. Deeper colours appear rich, much like a slide film, while subtleties in natural greens and browns remain well defined. The my colour modes allow effects such as monochrome and pure, as well as some unusual shifts in colour such as cinema, dynamic art and expressive. These won't be to everyone's taste and some will suit video makers more than still photos, but there is also a custom mode with slider controls over contrast, brightness, saturation, and contrast, allowing you to create your own image style.

8/10

NOISE, RESOLUTION, AND SENSITIVITY

The GF2 does suffer slightly from a market where the megapixel race is still creeping upwards, and its 12-million-pixel resolution is already looking dated. The GF2's main competitors are now sporting 14-million-pixel sensors on the larger APS-C format, so their sensors still have larger pixel sites. Adding the new 16-million-pixel sensor from the GH2 would have made the GF2 class-leading, though would have meant an increased cost.

The GF2 reached 20 on our resolution chart in JPEG and 22 from the processed raw file, with the benefit of some sharpening. As the ISO

Facts & figures

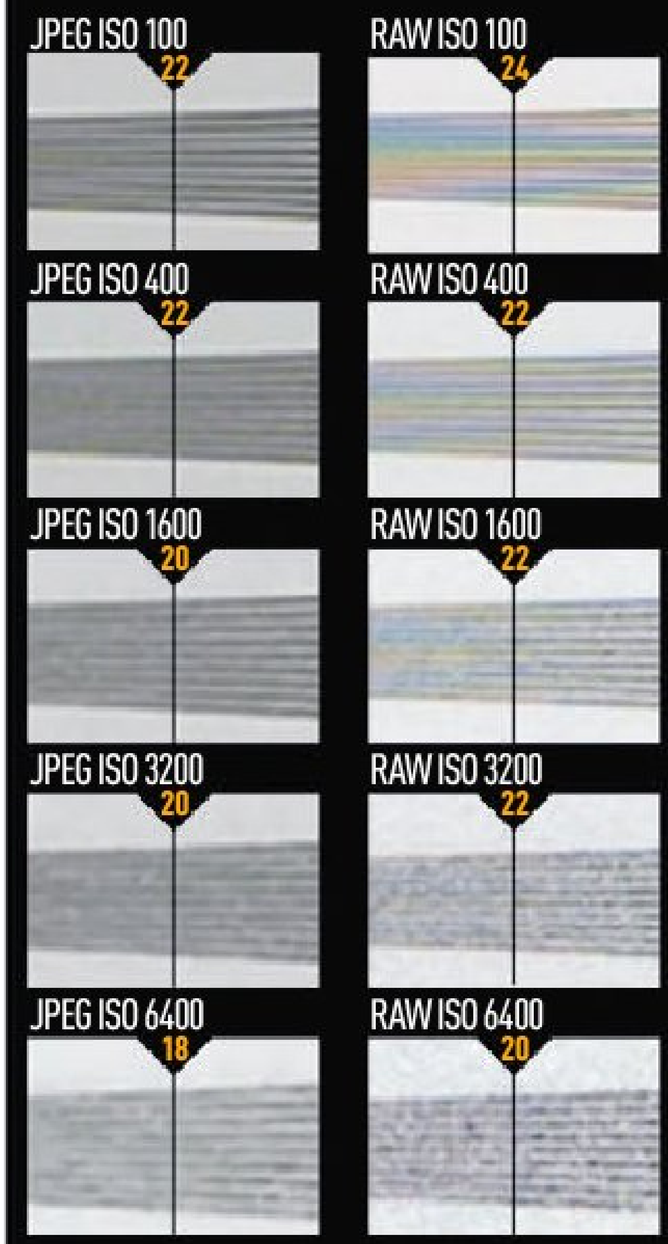


RRP	**£630 with 14mm lens**
Sensor	12.1-million-effective-pixel Live MOS
Output size	4000x3000 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
File format	JPEG, RW2 (raw), AVCHD
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/160sec
ISO	100-6400
Exposure modes	Program, aperture priority, shutter priority, manual, iA, my colour, scene, custom set
Metering system	144-zone multi-pattern sensing system
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 5 presets, 2 custom, temp, all with fine-tuning
White balance bracket	3 frames
Drive mode	5fps
LCD	3in, 460,000-dot touchscreen LCD
Viewfinder type	Optional electronic viewfinder (VF-1)
Field of view	100% on LCD
Dioptre adjustment	N/A
Focusing modes	Single, continuous, manual
AF points	23-area, face detection, AF tracking, 1-area, touch
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 6m @ ISO 100
Video	Full 1080p HD, 50/60i (30/25fps output), AVCHD
External mic	No
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out
Weight	265g (body only)
Dimensions	112.8x67.8x32.8mm

PANASONIC UK LTD, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852
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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Panasonic 14mm f/2.5mm lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





The raw file does show a significant increase in detail and sharpness when compared to the JPEG file, and has allowed the removal of a magenta cast

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FOCAL POINTS

Flash hotshoe
The hotshoe allows use of a range of external flashguns as well as the VF1 electronic viewfinder, which also uses the connection port just below

Control dial
This handy little thumb dial allows quick control for aperture, shutter and compensation control, plus a range of other functions



Touchscreen
The 3in LCD screen allows direct touch control for menu use, focusing and functions, and can even be used to fire the shutter

D-pad
This control can be used alongside or instead of the touchscreen and offers quick access to a range of functions

Camera shown actual size

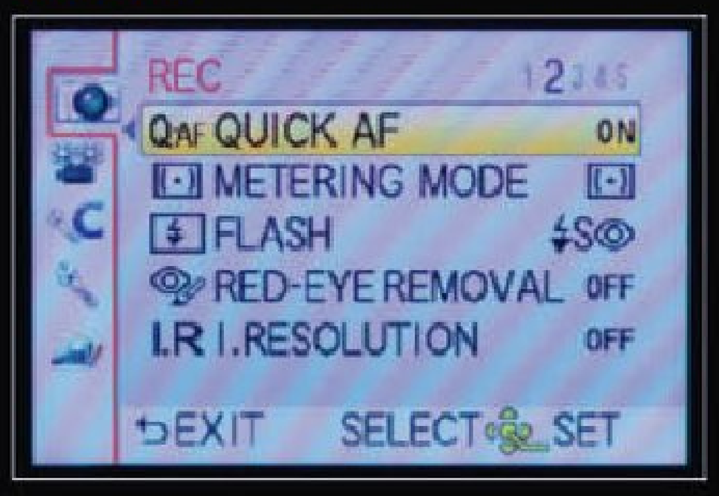
Touch focus
Using the touchscreen technology, the GF2 allows you to touch exactly where in the scene you want to focus. This is then confirmed by the focus square appearing under your finger. It is useful when working on a tripod or with more unusual compositions, and also works very well with the focus-tracking function.

Touch shutter
With this function enabled when using the touch focus system, not only does the camera focus at the point of touch but it will then automatically fire the shutter as soon as focus as been achieved. This function is great for quick snap shots and saves you having to readjust your grip to take the shot.

Face detection
With face detection selected, the GF2 will recognise multiple faces in the scene, and using the 1-area AF allows you to set a finer focus around the eyes. It also features face-recognition technology, which allows you to save up to six faces in the memory so your images can be easily labelled for searching and cataloguing.

3D-compatible
The GF2 is fully compatible with Panasonic's latest 3D Micro Four Thirds lens. Once attached, the camera will allow you to take and save still images in 3D MPO format. These can then be played back on any 3D viewer by connecting directly to the camera or plugging the SD card into the viewing device.

Main menu



Shooting modes



Scene modes



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In this scene you can see how noise levels increase over the ISO range. Although it starts to become visible at ISO 1600, by ISO 6400 it really starts to degrade the image

increases, the resolution is maintained until ISO 6400, when it drops to 18. JPEG artefacts are visible as low as ISO 400 and noise starts to creep in from ISO 1600. This is increasingly prevalent at ISO 3200, and at ISO 6400 there is severe discolouring to the image. From comparing the JPEG and raw files it is clear that the processor is working hard to keep the images noise-free, but ISO 6400 at least should be classed as an extended mode rather than a regular ISO setting.

27/30

METERING

Using its 144-zone multi-pattern metering, the GF2 keeps images well exposed. The shadow detail seems to be most carefully maintained while giving an often darker midtone, which helps give the images their richness. In maintaining the blacks, highlights are occasionally lost in high-contrast scenes. Thanks to the on-screen histogram, however, this is possible to plan for and leaves users with the choice of dialling in negative exposure compensation, switching to more selective metering or using graduated filters. The smaller sensor size and lens diameter of Micro Four Thirds cameras makes them perfect for filters, as you can use the smaller and more affordable versions to make up for a more limited dynamic range. The camera also offers intelligent dynamic range control in low, standard and high settings to provide greater control over the shadow and highlight detail, should you wish to do this in-camera.

8/10

DYNAMIC RANGE

Although the GF2 has not yet received a score from the DxO labs, the same sensor in the G2 reached a maximum dynamic range of just over 10EV. This is very much in keeping with similar Four Thirds sensors, but is nearly 2EV less than that achieved by its APS-C-format competitors. The i-Dynamic range does go some way to enhance its potential, but is clearly still at a disadvantage because of the physical size of its sensor.

7/10

VIEWFINDER, LCD, LIVE VIEW, VIDEO

The GF2 doesn't feature a viewfinder within the body, although the VF-1 electronic viewfinder can be attached via the hotshoe and connection port if required. For most users, however, the rear LCD will be their only method of composing images.

The LCD screen is a 3in, 460,000-dot display with touchscreen control. This technology has already been seen on the G2 model and remains very similar in operation. Early touchscreen systems on cameras (as on phones) appeared to be more of a gimmick and tended to slow operation rather than improve it. On the GF2, however, as on the G2, it does feel like a benefit to the shooting process. The fact that you are not tied to just using the touchscreen and can happily swap between it and the buttons also helps. Buttons on the screen are large and well spaced out, making it easy to avoid accidentally pressing the wrong one. Touch focus is perhaps the best part of the system and even the touch shutter has some advantages – although, as this requires you to hold the camera with one hand, it can leave you prone to camera shake. The only frustrating part is in the reviewing process, as the sideways swipe to flip between images doesn't always work first time and can easily zoom into the image instead.

The video functionality of the GF2 is quite advanced, offering 1080p AVCHD. This is recorded at 50 interlaced frames per second but outputted at 25fps (or 60i to 30p NTSC). The data rate is a very impressive 100Mb/s, giving a very smooth and detailed image. It also features full stereo sound from the dual microphones in the top of the camera, although there is no further option to add an external microphone source. The one downside of the AVCHD format is that video must be processed by video software before being viewable on most machines, as opposed to regular QuickTime formats, but the compression rate and quality do make up for it.

8/10

Competition



Samsung NX100
TESTED AP 11 DECEMBER 2010

Sony NEX-5
TESTED AP 5 JUNE 2010

THE COMPACT system camera market now has an assortment of cameras that fit a more compact shape, from the Olympus Pen series to the Sony NEX models. Two of the GF2's main competitors are the Sony NEX-5 and the Samsung NX100, although both of these feature larger and higher-resolution sensors. Perhaps a closer competitor is the Olympus Pen EP-2, a camera that shares the same lens mount and a similar, if slightly higher resolution, 12.3-million-pixel sensor. At around £600 for the basic single-lens kit, the GF2 is around £150 more expensive than the NEX-5 and the NX100, but at least £100 cheaper than the EP-2. The advantage the GF2 has over its competition is its touchscreen LCD, its overall size and the addition of a built-in flash. Also, once the camera has been on sale for a few months, the price gap between it and its competitors will reduce.

Verdict

THE PANASONIC Lumix DMC-GF2 is a superb little camera: it is an immense improvement over the GF1, a camera that until just a few months ago was a worthy competitor in the compact system camera market. Its build quality and handling make it a pleasure to use, and the overall size means you really can take it anywhere. The touchscreen control is a nice feature, and something I found far more useful on this type of camera than I expected. The more I used it the less I needed to use the physical buttons. The focusing speed is, however, probably the GF2's most impressive aspect and makes it a far more pleasurable experience to use than quite a lot of contrast-detection AF cameras. The only areas that let the GF2 down are in terms of its resolution and noise; it seems the current 12.1-million-pixel, Live MOS sensor is unable to compete with the latest APS-C-sized units on either count and therefore for overall quality, especially in low-light conditions. It makes the GF2 a difficult choice for those looking to print big, but if you are willing to accept some sacrifices in favour of its usability and size, then the GF2 is a great little camera.

Amateur Photographer
Tested as Compact system camera
Rated Very good
83%

	1 2 3 4 5 6 7 8 9 10
FEATURES	8/10
BUILD/HANDLING	8/10
NOISE/RESOLUTION	27/30
DYNAMIC RANGE	7/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	9/10
LCD/VIEWFINDER	8/10

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In this issue, we present for your enjoyment yet another example of one of the many rare and unusual treasures from the second-hand department at *Grays of Westminster*:

NIKON F3H HIGH SPEED CAMERA C/W MD-4H MOTOR DRIVE

Introduced in 1996, in a short production run (Estimated to be 100 pieces), the Nikon F3H, High Speed camera, was designed for action and sports photography. It features a fixed pellicle* semi-transparent mirror, allowing the camera and MD-4H motor drive to achieve up to 13 frames per second. Shutter speed: 8 sec. to 1/2000 sec., B, T and X settings, and A (auto). Interchangeable eye-level pentaprism type finder, Type B focusing screen, Through-the-lens, stop-down metering with averaged light metering pattern and metering circuits incorporated into camera body. Aperture control: Manual aperture control, maximum aperture can be set by pressing the aperture release button. High-speed Motor Drive MD-4H, Firing rates: Approx. 13 Frames per second at shutter speed of 1/1000 sec. (with NiCd Battery Unit MN-2, fully charged, with up to approx. 15 rolls of film), Continuous exposures: Up to 6 frames can be set by sliding the designated switch. Shooting modes: Choice of single frame (S), continuous (C) and lock (L) positions. *A pellicle mirror (diminutive of "pellis" - skin or film) is an ultra-thin, ultra-lightweight semi-transparent mirror employed in the light path of an optical instrument, splitting the light beam into two separate beams, both of reduced light intensity. We have one brand new example, boxed and complete £5000.00. (50mm f/1.2 Nikkor lens not included).

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Nikon F3H photographed by Tony Hurst

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AP appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Quarry
John Owens

Olympus E-3, 11-22mm, ISO 100, blend of three exposures (1/3sec at f/9, +1EV, -1EV)



I'M CERTAINLY not opposed to techniques that enhance the dynamic range of a camera to capture a scene with a particularly wide brightness range, but, as with all such tools, sensitivity in use is the key to success. It has to be appreciated that a certain difference between light and dark areas is required for humans to see and recognise shape and form, and if the relationships between shadows and highlights are disrupted there comes a point where we can no longer see what is being represented. We also need a certain relationship between the brightness of a sky and the land of a scene for it to look earthly.

Here, John's picture shows a spectacular scene, with rugged ground, chiselled rock faces and mountainous landscapes, all combined with a dramatic sky. The light looks as though it was good, too, with that spotlight effect and the warmth of the low sun. I can't be sure, but it occurs to me that the HDR treatment was mostly unnecessary, as the scene would have been wonderful enough without it – and now, with the reduced micro-contrast, it really is very difficult to see what the picture consists of.

I have found it almost impossible to recover overdone HDR images, but I've added a bit of contrast back into this one, and taking the colour away entirely removes the unreality of the flat shades. I haven't been able to get rid of that *Planet of the Apes* sky, because it exists in a completely different tonal plane to the ground area.

This is a wonderful scene, John, and your composition is excellent, especially that sweeping curved valley floor on the right, but it is all lost in an HDR jumble.



WIN

If your picture is chosen to appear in *Appraisal*, you will win a bottle of Wood's 100 rum. Please note that this prize will only be sent to UK residents who are over the age of 18 years. Please include your name and address when submitting images for *Appraisal* and, if you are over 18 years of age, include your date of birth and your signature to verify this



How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to *Appraisal* at our usual address (see page 3). Please enclose an SAE if you would like them returned

WOOD'S 100 OLD NAVY RUM

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Dome Roy Curtis

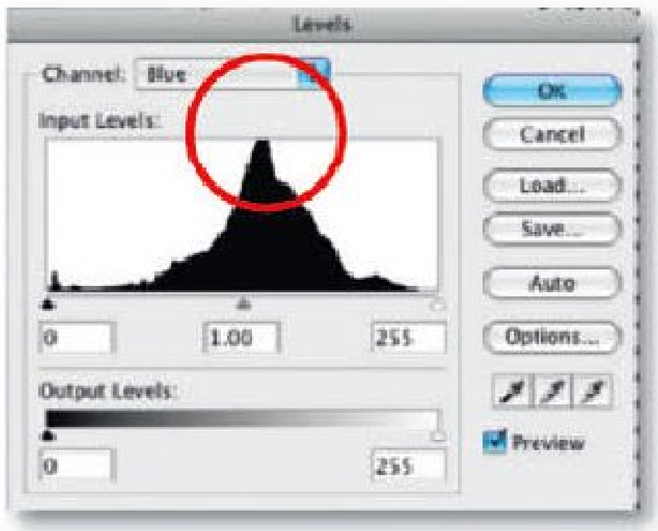
Nikon F3, 24mm, 1/125sec at f/11, Fujichrome Velvia 100, polariser

WE SEEM to have a deep desire for impressive skies, with colour saturation, tonal contrast between clouds and a blue atmosphere, but we sometimes forget the principal aim – to create an image that people will admire. We don't have to maintain absolute realism, but a degree of believability is advised, and Roy's deep inky blue just doesn't look genuine, and neither does the bold yellow/gold of the dome. The colour saturation is slightly overdone.

While I am a fan of 'big sky' compositions, in this case the tower's dome just doesn't enter the frame enough to feel a comfortable and conscious part of the picture. I've tried a crop that balances the proportions a little more, and which shifts the dome from its central position so it instead lands on a third. We still have the dramatic sky – and enough of it to get the message across – but now the composition feels more harmonious.

With the broken colours it was too difficult to correct the shades and the saturation and still obtain a realistic result, so I've switched to black & white. Using dominance in the red channel in the conversion, I've retained the drama of the sky and that contrast between open blue sky and the cloud.

It is important in photography to retain a sense of some realism, and make restrained use of enhancement tools to achieve it.







PICTURE OF THE WEEK

Chicken Toby Richmond

Pentax K-m, 50mm, 1/350sec at f/4, ISO 100

WE DON'T get too many chicken pictures sent in, which is a shame as they are very interesting creatures and great to photograph. They tend not to be too scared of humans and their inquisitive nature often means they get very close to the camera. Even the plainest chicken has an interesting shape and the different breeds, between them, are littered with fascinating markings and colours. I'm no chicken expert, but this looks to me like a very handsome Dutch Bantam with lovely subtle colours and beautiful textured features.

What makes this picture work so well is the low angle from which Toby has taken the shot – right down on the chicken's level – and the rich coloured light that has warmed its coat and the earth on which it is sitting. I also like the inclusion of the leaves above the bird, which suggest that it is hiding away from the world to get some peace and quiet.

My only adjustment has been to darken the midtones slightly to help bring out the texture of the features on the breast and in the tail. I also used the red channel in Levels to introduce a touch more red to those midtones so I could chase away the faint cyan cast that was cooling some areas of the shot. A very low dose of Unsharp Mask finished it all off nicely.

It's a lovely picture, Toby, and while chickens may not be everyone's favourite subjects, I think you've done great justice to this lovely bird. That is why this is my picture of the week. Breed answers on a postcard...





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BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

Designing a photobook

Most online printing services allow you to create your own photobooks, but how do you make them look sleek and stylish? **Richard Sibley** looks at the different design options available

AS WE view most of our images on screen and print our images less, the process of putting prints into a traditional photo album is becoming less common. However, viewing prints is a far more personal experience, and a far better way to present your images. Using an online printer to create a photobook is a modern alternative to the traditional photo album. The problem is that the number of different options available can be overwhelming, which can lead to a poorly designed book.

CHOOSING A BOOK

From a 6x4in spiral-bound book to a huge A3 hardback tome with leather covers, there are numerous sizes and styles available so make sure you find the right one to suit your needs. There is no point having an expensive A3 leather-covered book of your holiday snaps while your best images are in an A5-sized softback, spiral-bound book.

SELECTING YOUR IMAGES

Before designing your photobook, the first thing you need to do is to decide which images you want to use. Of course, these should have a theme that ties them all together. A selection of your favourite images is an obvious idea, or you could possibly make a book of your favourite images of a particular year or a particular type. For example, you could incorporate your favourite landscape photographs, macro images or black & white pictures in one book.

The order in which you present your images is equally important. Ideally, you should start and finish with a particularly strong image to grab people's attention, but you should also try to tell a story or show a natural progression through the images. This is particularly important if you are presenting a variety of images. For example, don't show a black & white landscape next to a bright, colourful portrait image, followed by a documentary photograph. Keep similar images grouped together and, if necessary, separate the book into different sections by using a blank page, text or a full-bleed image on the right-hand page to denote the start of a new section.

SELECTING A STYLE

Most online book printers will offer a number of different templates and styles. Many of these give you the opportunity to add a pattern or a colour to a page, place the pictures at jaunty angles or add borders around photos. However, the old adage 'less is more' should be adhered to, and most of these gimmicky extras are best avoided.

One style that can work well is a watermark effect, where an image or text is printed very lightly on the background of the page. However, it is important to keep the effect running throughout the book rather than using it intermittently.

With the aim of keeping the book looking simple and stylish, it is best to choose black, white or even cream pages. Also, opt for a simple layout with just a few images on each page. Although many online printers will allow as many as 16 pictures to be printed on a page, the results can often look jumbled with the images too small to see clearly.

In terms of how to lay out individual pages, try to use just a few variations throughout the book. Typically, you will want a page

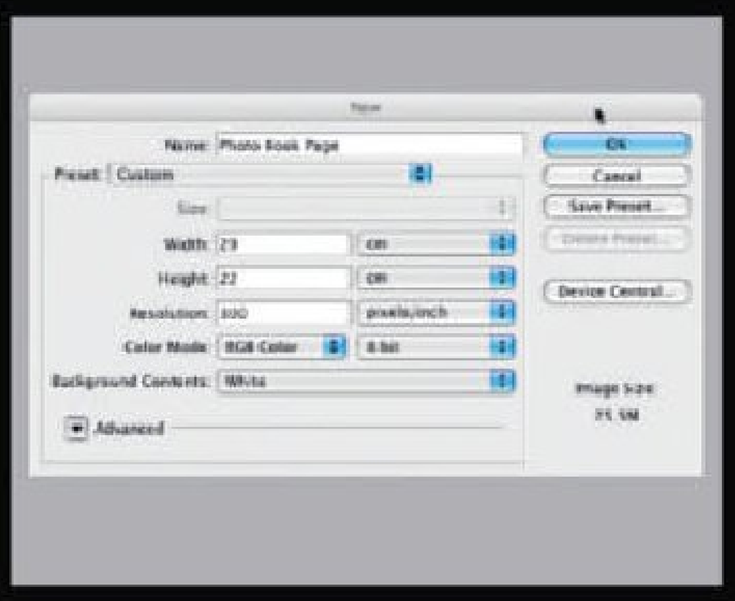
Online photobook suppliers: **www.snapfish.co.uk**, **www.photobox.co.uk**, **www.cewe-photoworld.co.uk**, **www.bobbooks.co.uk**, **www.fotobook.co.uk**

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USING SOFTWARE TO CREATE YOUR OWN LAYOUTS

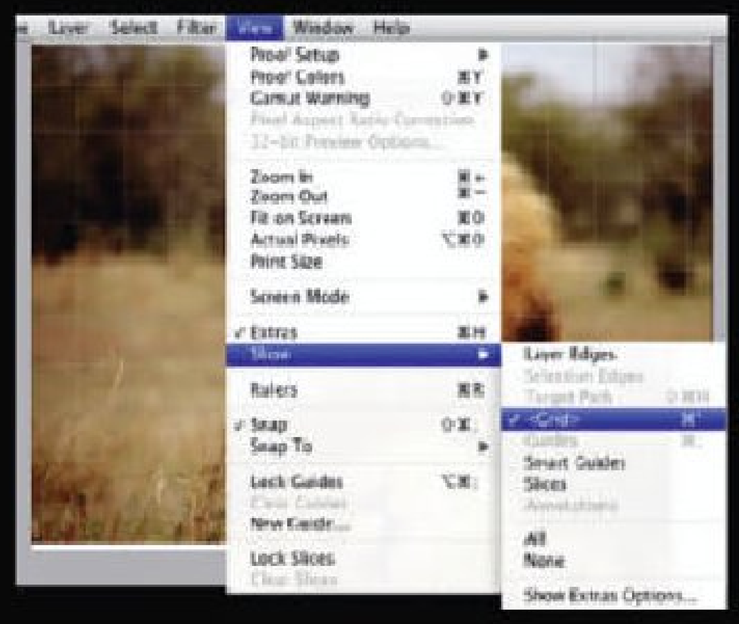
Some photobook services will allow you to customise your pages more than others. However, if the layout style you want isn't available, then it is possible to create your own in image-editing software...



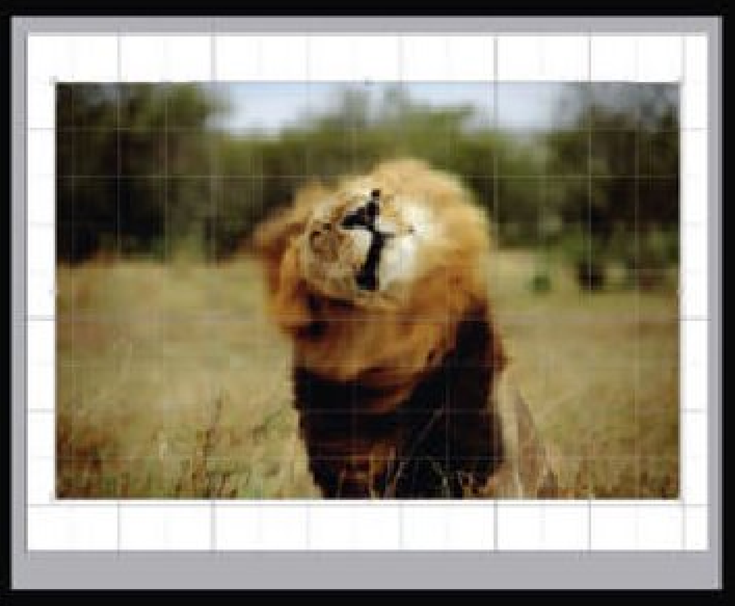
1 First decide on the photobook you are going to have printed and find out the size of each page. In Adobe Photoshop create a new image with the same page dimensions and a resolution of 300ppi.



2 Now open the image you wish to place on the page and go to Select>All and then Edit>Copy. Click on the blank photobook page and paste the image via Edit>Paste.



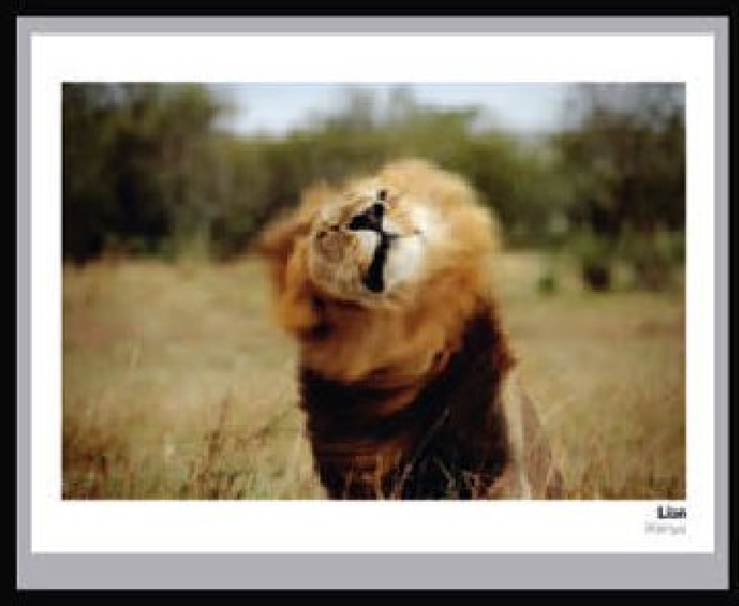
3 The image must be resized and positioned correctly. To do this, go to View>Show>Grid and then View>Snap To>Grid. When you have done this, choose Edit>Transform>Scale.



4 While holding down the Shift key, grab the corners of the image and resize it to fit the page. The Shift key locks the aspect ratio of the image while changing the size. Now reposition the image using the grid so it fits correctly on the page.



5 Text can be added to the page by creating a text box. To do this, select the Text tool, click on the page and drag it to create a text box in which to type. Again, use the grid as a guide.



6 Once the box is created, type in your text and deselect View>Extras to view your finished page. Finally, flatten all the layers before saving as a high-resolution JPEG file. You can use this JPEG file as a full-page image in your book.

layout for when using one, two, three or four images on a page, and you will also need to think about alternatives for when using portrait and landscape images.

Another idea is to print a really strong image full-bleed, where the image takes up the entire page. Also, putting such an image on the right-hand page means that it will be the first thing that is seen when a page is turned, which adds even more impact.

However, a word of warning: the aspect ratio of the page may be different from the aspect ratio of your images. If this is the case, your images will be cropped if you print them full-bleed. It is best to crop them in software beforehand, or avoid cropping altogether by placing them to fit the page. AP

WORKING WITH TEXT

Most book-creation software will allow text to be added, but it is best to keep this to a minimum. Below, AP's deputy art editor Simon Warren has some tips on how to use text in a photobook.

1. Don't crowd the photographs. Let the images do the talking, not the text.
2. Use a simple font for text rather than anything elaborate or difficult to read.
3. Use bold, italic or different-sized text to separate image titles, captions and dates. For example, keep titles in bold, dates in italic and a slightly smaller font for captions.
4. If you have a lot to say about each image, create index pages at the back of the book. Use these pages for extended captions or information.

KEEP IT SIMPLE

1. Place strong images on the right-hand page for impact.
2. If showing landscape images on top of each other, place the darker image at the bottom – it will look unbalanced if a dark landscape image is placed at the top.
3. Choose the size of the book to match the size and shape of your images. For example, don't use a square book for landscape images.

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SPI SCHOOL OF PHOTOGRAPHIC IMAGING

A workshop for the experienced photographer who would like to explore the exciting field of studio portraiture

STUDIO PORTRAITS WORKSHOP



The best way to explore studio lighting for portraiture is to see it in action up close and then try out the ideas for yourself with an experienced photographer on hand. With a small group (maximum of eight students), this is the workshop where you can see what's going on, try your hand at the techniques and where there's plenty of opportunity to ask questions of the tutor.

AREAS COVERED INCLUDE:
Approaches to portraiture; Understanding light quality; Modifying light; Using a flash meter; Correct colour rendition; Editing specifics for portraits

COURSE ITINERARY

The morning session will be an interactive demonstration of typical lighting scenarios. In the afternoon you'll get to try the ideas explored in the morning session for yourself. Plus, plenty of time has been set aside at the end of the day for questions and further demonstrations.

AFTER CARE After the course you will be sent a set of notes based on the actual content of the course on the day, so there's no need to worry about making your own notes!

SKILL LEVEL You'll need to be comfortable using your camera in manual mode and have a good grasp of basic photographic technique.

EQUIPMENT Any camera that allows you to set exposure and focus manually and is fitted with either a standard hotshoe (for Sony/Minolta models you will require an adapter) or a PC flash sync socket will be suitable for the workshop. A short telephoto or zoom lens that covers the medium telephoto range is desirable. All studio equipment will be provided for your use.



WHEN AND WHERE

DATES: 28 January and 4 February 2011
TIME: 9.30am-5pm
LOCATION: Blue Fin Building, 110 Southwark Street, London SE1 0SU

ONLY £125 BOOK NOW
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The workshop is for 6-8 people only, so early booking is advised. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Only one person can photograph the model in the studio at any time. Price includes demonstrations, facilities, lunch and light refreshments. For further details visit www.amateurphotographer.co.uk/studioworkshop and visit www.spi-photography-courses.com/gallery to view images from previous workshops.

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Sony Cyber-shot DSC-TX9

Sony's flagship T-series compact camera brings 3D shooting to the range. **Tim Coleman** tests it out



DATAFILE

RRP
£379.99
Sensor
Approx 12.2-million-pixel Exmor R CMOS
Output size
4000x3000 pixels
File format
JPEG, MP4/ AVI movie
Lens
Carl Zeiss 25-100mm (equivalent)
Sensitivity
ISO 125-3200
Exposure modes
Program AE
Exposure metering
Multi, centreweighted, spot
White balance
Auto, 7 presets and manual
LCD
3.5in, 921,000-dot touchscreen
Focus modes
Multi AF, spot AF, centre AF, face-detection AF, manual touch, tracking AF
Memory card
SD, SDHC, SDXC, Memory Stick Pro Duo
Power
Rechargeable Lithium-Ion NP-BN1
Weight
149g (including battery and memory card)
Dimensions
97.8x59.5x17.5mm

The sweep panorama modes are effective for wide vistas and 3D sweep mode adds another dimension

WITH a rise in 3D technology for digital viewing, we are beginning to see 3D included in digital cameras. Sony introduced 3D shooting modes to its NEX range with the NEX-3 and NEX-5 last year, and now for the first time it has incorporated it into a compact camera with the TX9.

BUILD AND HANDLING

Adding to Sony's extensive range of slim and stylish T-series compact cameras, the Cyber-shot DSC-TX9 is well built, with a brushed metal-effect finish, and will slide comfortably into a pocket. It is available in a variety of colours; I was given a lovely pink one to test, sparking remarks from my friends. Access to the menus and controls is through the 3.5in, 921,600-dot LCD touchscreen, which is bright and punchy. As such, there are few buttons on the body, and all of these, including the zoom control, can be found on the top right above the screen. Start-up is initiated by sliding down the front panel. This reveals the built-in flash, assist light and the Carl Zeiss 25mm wideangle 4x optical zoom lens.

Operation relies on the touchscreen, which is responsive and easily navigated. The TX9 is a point-and-shoot camera with no control over aperture and shutter speed. However, there is control over white balance, ISO sensitivity (from ISO 125-3200), metering and focus areas, and ±2EV exposure compensation.

The Intelligent Auto (iAuto) adjustment mode automatically detects the scene and indicates on the display which mode has been selected. This should help new users to understand the best scene mode to use when choosing manually, which is just as well because the sheer volume of scene modes may bewilder users initially.

There are two 3D modes: sweep panorama and sweep multi angle. This is a first for a compact camera, and each makes use of the TX9's fast frame rate of up to 10fps in high-speed burst mode. It shoots up to 100 images at the widest focal length and then stitches them together to form one large panorama. The 3D images can be displayed when used with a 3D TV.

I like the background defocus mode, which is designed for portraits. In this mode, the degree of blur can be adjusted and a soft-skin effect added in three levels. Also, among the several self-timer modes is a fun, auto self-portrait option. This detects when a self-portrait is framed and starts the timer without needing the shutter button to be pressed.

Video mode can be initiated quickly either through the touchscreen or via the button on the top of the body. An HDMi port is located on the bottom of the body for connecting the camera to a TV. Still and moving images can be viewed in-camera in several ways, including a calendar that shows what day images were taken, and a slideshow with accompanying music. However, I would have liked to see in-camera, post-capture editing for colour and contrast adjustments rather than just the tacky animations.

PERFORMANCE

Images are recorded on the 12.2-million-effective-pixel Exmor CMOS back-illuminated sensor and are crisp at lower sensitivities, although there are signs of smudging at ISO 400. This becomes more noticeable at ISO 800 and higher. However, the Cyber-shot DSC-TX9 has various settings to choose from to ensure less noise, including superior auto mode, which combines six images. As I have come to expect from Sony Cyber-shot cameras, images have bright colour rendition and auto white balance is accurate in most situations. Focusing is responsive even in low light, and can be achieved by touching the desired part of the image on screen. Using the touchscreen is a breeze, and makes operation intuitive. The TX9 does not quite match other compact cameras in the same price range for image quality, but it does offer a vast array of features in a very slim body.

Despite the high asking price, this is a camera offering auto settings only. For the best part it quite simply does the job. Intelligent Auto is quick to adjust and selects scenes accurately. There are plenty of shooting modes to sink your teeth into, and the 3D modes are particularly good for wide vistas. I suspect that most users will hone in on a few preferred settings and generally stick to them for familiarity and speed, and they will not be perturbed by the iAuto function. The 1080i video mode is likely to please video users with crisp images, silent 4x optical zoom and stereo speakers. AP



Verdict

SUCH a high asking price is generally reserved for a serious camera with manual controls, not a point-and-shoot model like the TX9. However, it combines simple and intuitive operation with a host of genuinely useful features and shooting modes for all types of situation.

Amateur Photographer ★★★★☆

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AskAP

Let the AP team answer your photographic queries

FLASH SETTINGS

Q I am not getting good results with my Nikon Speedlight SB-28 flashgun and Nikon D200 DSLR. In low-light conditions the shutter opens and the closes a few seconds later, and I get blurred trails due to camera movement. The flash-mode indicator on top of the camera displays the anti-redeye symbol and the word 'slow', but I don't know what menu setting to choose to improve things. Can you help? **BA Stannard**

A Your camera is currently set to slow-sync flash mode, meaning the camera will attempt to balance flash and ambient light exposures. Unfortunately, if a 2sec exposure is required to record the ambient light, then this is what the camera will do – which is not good for handheld shooting.

You can do one of three things, the first of which is to switch over to normal flash mode. Do this by holding down the flash-mode button (on the side of the built-in flash) and turn the control wheel until the word 'slow' is no longer showing on the top plate. Now the camera will use a faster shutter speed for flash photography, although you may not record any background ambient light in dark conditions. The second option solves this problem. In your Nikon D200's custom-function menu there is an option that tells the camera how low to take the shutter speed in slow-sync flash mode. Set this to '1/focal length', and the camera will never use a shutter speed that is so long it results in camera shake. You'll obviously need to leave the camera in slow-sync flash mode for this to work. Third, stay exactly as you are at the moment, but raise the ISO sensitivity of the camera so that the shutter doesn't need to open for as long. However, this will result in a loss in image quality through digital noise. **Ian Farrell**



ENLARGER CONTROLS

Q I recently bought a second-hand Leica Focomat enlarger. I see a ring that looks like a focusing ring with a locking screw just above the lens panel, and just above that is another ring. If you grip that and pull downwards the unit goes down and then back up again as soon as you release it. Do you know what this control is used for? **Kenneth Keane**

A I haven't got a clue, Kenneth, but I know a man who does. The encyclopaedic Phil Bass of Leica UK tells me that, 'There have been a number of different Focomat enlargers over the years, but I think this one might be the Focomat V35 AF. The lower ring is for manual focusing. The locking screw is for setting up the optimum autofocus click-stop position. (The ball bearing/spring often gets lost when users remove the locking screw in error, so this may not work). The upper ring, I think, is so you can adjust the aperture window to face forward.' I hope this helps. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

USING A MULTIMETER

Q Ian Farrell did not quite correctly explain the use of a multimeter to check the trigger voltage for old flashguns (AP 13 November). It is a good idea first to ensure the multimeter is set to read DC voltage, and initially perhaps up to 100 volts to ensure no damage is caused to the test meter. Once the test probes are connected to the flashgun contacts, just switch on the flash and watch the indicated trigger voltage rise to its final figure. Any high-resistance test meter will not trigger the flash, as Ian writes. I have done this when I owned a couple of Vivitar 283 flashes. They were both low voltage and worked correctly with digital cameras. **Tony Johns**

A Thanks for the clarification, Tony. Testing older flashes (like your Vivitar 283) in this way is a good way of ensuring you don't damage the delicate circuitry of a modern digital SLR. The maximum trigger voltage for a specific model can usually be found in its instruction manual. **Ian Farrell**

STICKING WITH SONY

Q I have a Sony Alpha 350 with three lenses, but the time has come to upgrade. I'm trying to choose between a Sony Alpha 55 or a Canon EOS 550. Can you give me any advice? **Iain Allan**

FROM THE AP FORUM

Swimming shots

Pinotnoir asks I have decided to buy a Canon EOS 550D with EF-S 18-55mm f/3.5-5.6 IS lens. I would like to use it to take some action shots of my son at his swimming competitions. I'm guessing that I will also require a zoom lens. I thought something along the lines of the EF-S 55-250mm f/4-5.6 IS optic would suffice, and someone at work has also recommended I get a UV lens filter for the water shots. Does anyone have suggestions as to what I should buy?

Large Format replies The 55-250mm lens you mention should be useful. I can't see why you would need a UV filter, but it would be worth trying out a polarising filter. I photographed turtles, sharks and marine iguanas some time ago, and the polarising filter made all the difference.

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A To be honest, Iain, this sounds like a bit of a no-brainer to me. If you already have three Sony lenses, then you should probably stay in the Sony Alpha system with the Alpha 55. The Canon EOS 550 is a great camera, too, but your existing lenses won't fit it, making it a poor choice of upgrade.

The Alpha 55's unique semi-transparent mirror means that it can shoot at very high rates, and although many do not like electronic viewfinders, I'd encourage you to look at Sony's as it is better than most. Both cameras share some excellent features, including a variable-angle LCD screen and 1080p HD movie capture. The Sony also boasts GPS positioning and sweep panorama shooting, and I can't imagine you being disappointed with it. You can also use your older Alpha 350 as a back-up or second body, which sounds like a pretty sound collection of kit to me. **Ian Farrell**



PeteRob replies The closest I got to photographing swimming is my brother in triathlons. With a 300mm lens (on full frame) he is usually quite small in the frame. I find the timing quite hard, too. To get anything other than splash and a blur of heads will count as a great success – and he swims a very slow crawl!

Photomark replies As you're likely to be shooting from spectator seating (most pools won't allow you poolside), I would use a longish lens with at least an f/2.8 maximum aperture. While a wider angle lens will still get some great shots, by getting tighter shots you can meet the usual requirement of photographing just your child, and not including children whose parents have refused permission to allow photography.

Sadly, the bigger challenge is likely to be overcoming the prejudices of some other spectators, rather than the photographic technicalities. For this reason, I keep my copy easily to hand of whatever photography registration document I have to complete on my way in. However, I have only rarely been seriously challenged, and never stopped. I have also got some great pictures of my kids enjoying themselves in the swimming pool.

f/AQ

How do you photograph snow?

With the country having experienced more than its fair share of cold weather this winter, many of us will be pulling on our boots and trekking off to photograph the UK landscape under a blanket of snow. Yet this is a famously difficult subject for the exposure systems of many cameras to deal with, and you can end up with dull, lifeless pictures if you are not careful.

The problem lies in the way a camera's exposure metering is calibrated. Your camera is calibrated to expose correctly for mid-grey subjects, which is fine most of the time. However, if you present it with a scene that is mostly white, such as a snowy landscape, the extra brightness sensed by the camera is confused with overexposure. This means a smaller aperture, or shorter shutter speed, is used, resulting in underexposure and distinctly mid-grey-looking snow.

The solution is to force the camera to use an exposure that would be correct if the snow weren't there. You can most easily do this by applying positive exposure compensation, although some guesswork is required to figure out just how much. Alternatively, you could use your camera's spot meter and take a reading from a mid-grey card (available from your local camera dealer), locking the shutter speed and aperture in with manual exposure mode.

You will be able to tell if your exposures are correct for the scene by looking at the histogram for a picture just after it has been shot. Snow is white, and therefore you should see plenty of information in the right-hand part of the histogram graph, all the way to the end. If you see a gap, you are underexposing and need to make a change.

As always when there is uncertainty with exposure, the best thing to do is to bracket your exposures. Find the autoexposure bracketing facility on your camera and capture frames up to at least +2 stops over the indicated exposure. In this way you'll get a more instinctive feel for how your camera handles snow conditions. **Ian Farrell**

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In next week's AP

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ON TEST



PENTAX K-5

Tim Coleman finds out what improvements have been made to the new 16.3-million-pixel K-5 for Pentax to give it flagship status



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REPORTAGE

A ROAD STILL TRAVELLED

Michael Freeman talks about his latest trip to Asia to photograph the ancient trade route between China and Tibet

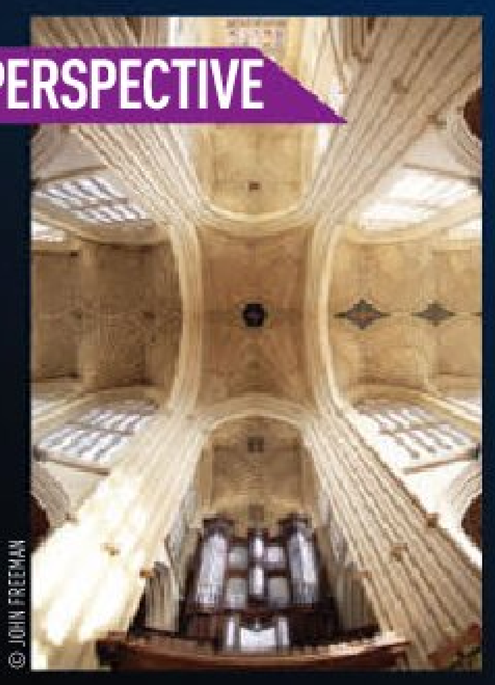
ON TEST

FUJIFILM FINEPIX REAL 3D W3

Mat Gallagher tests the second-generation 3D compact camera from Fujifilm that offers improved features in a slimmer body



PERSPECTIVE



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UP AND AWAY

We're used to looking around and photographing what we see, but how often do you look up? **John Freeman** explains how to change your perspective to a higher level

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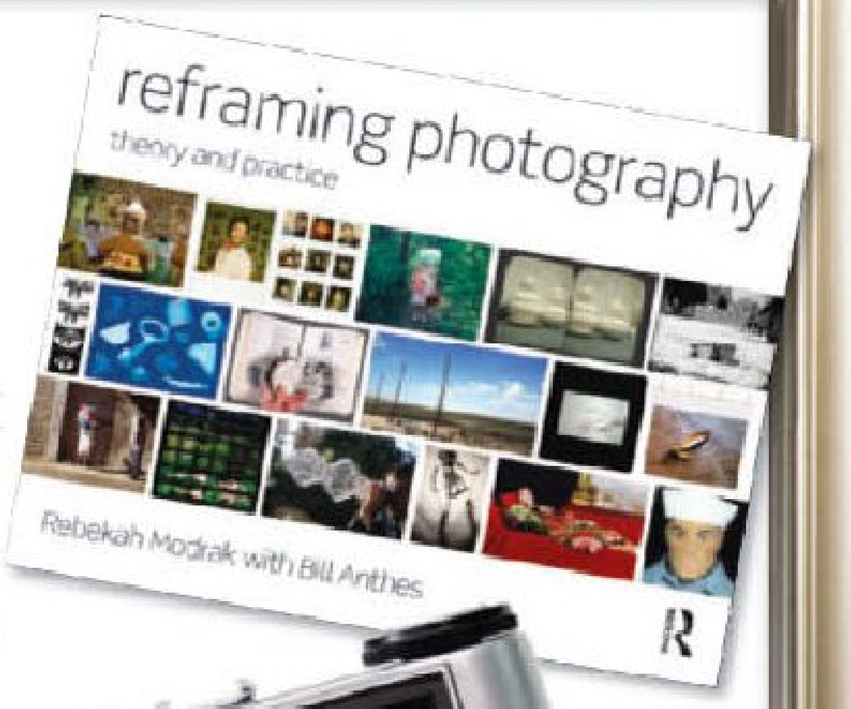
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Rebekah Modrak, University of Michigan, USA
Bill Anthes, Pitzer College, USA

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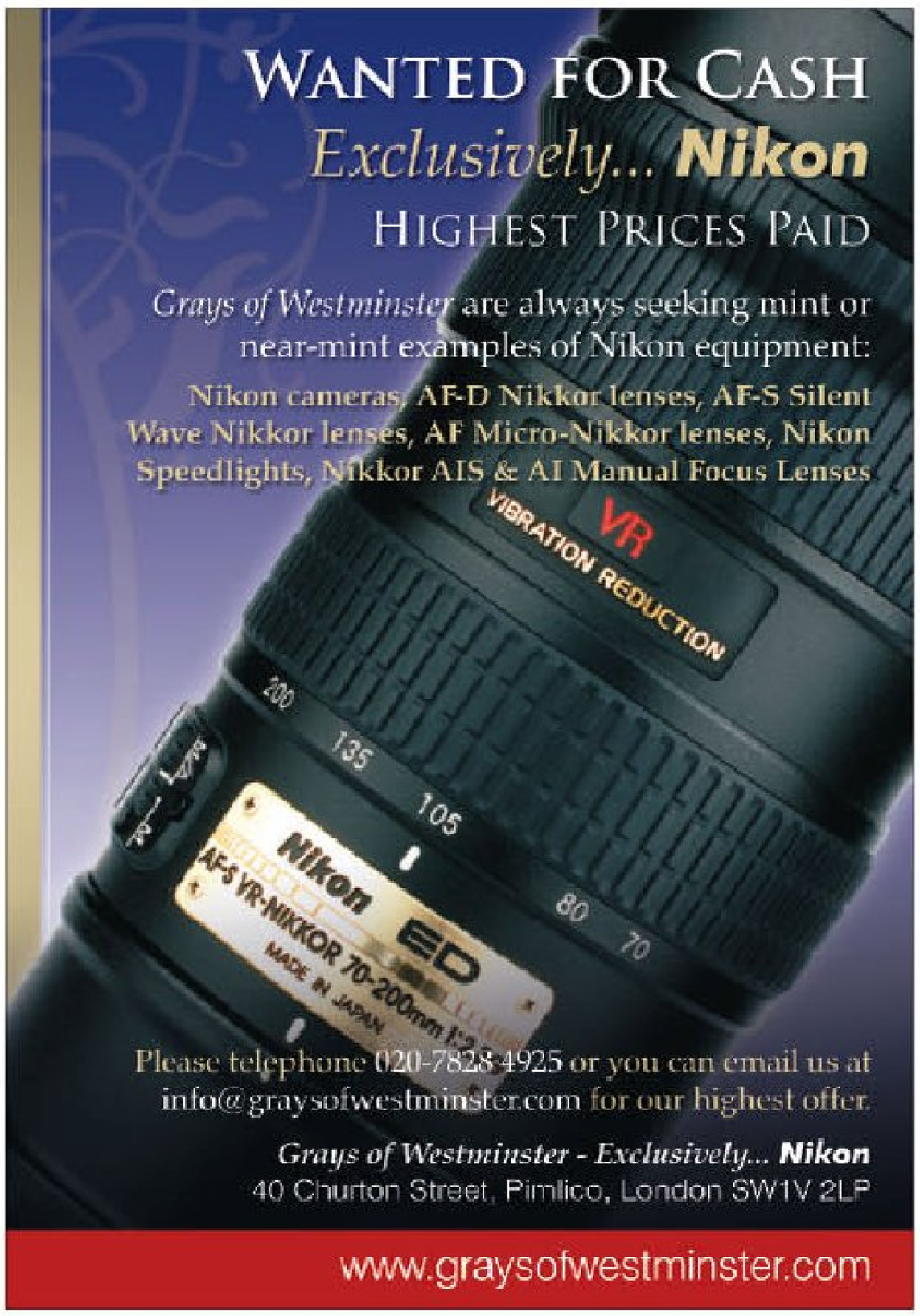
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LEICA 560mm f6.8 TELYT R .....MINT- £899.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM .....MINT BOXED AS NEW £495.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM .....MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R.....EXC+++ £299.00
LEICA 35 - 70mm f3.5 VARIO ELMAR R 3 CAM.....MINT- £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R .....EXC++ £399.00
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NIKON F55 BODY .....MINT-BOXED £59.00
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Nikon Manual

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NIKON 35mm f2.8 PC PERSPECTIVE CONTROL .....EXC+++ £375.00
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NIKON 55mm f2.8 MICRO AIS .....MINT £169.00
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SIGMA



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£1044.99 Inc £120 Cashback*			
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Pentax Cashback is only available K-r and K-5 Kits – offer ends 15.01.11

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550D RECOMMENDED ACCESSORIES:

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Canon LP-E8 Battery		**£51.99**
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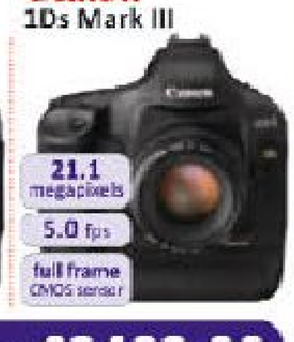
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190XDB Tripod
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496RC2

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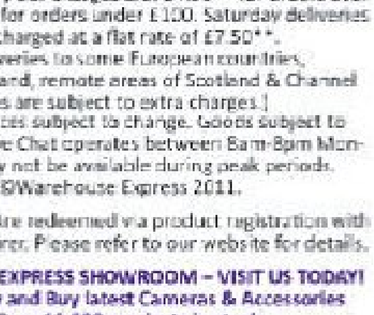
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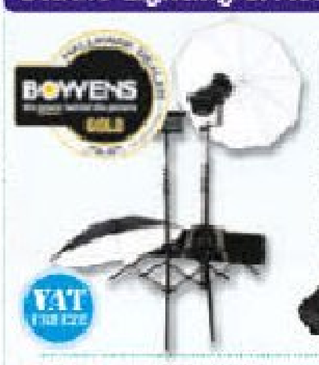


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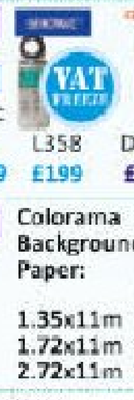
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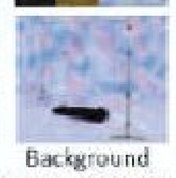
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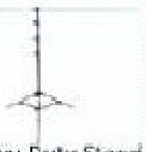
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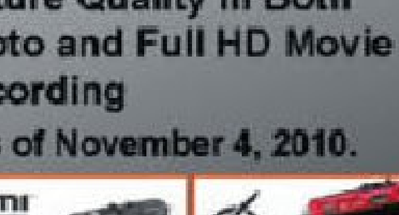
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The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

See web for details

Panasonic GH2



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Visit us on-line or in-store for full details.



With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit in is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.

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SRP £156.99

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5564 Explorer 400	£39.90

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3385 Aero 85	£64.99
5550 Adventure 10	£89.99
767 Photo Trail - Black	£112.39
5587 Expedition 7x	£129.99

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SRP £69.95

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KT A02D Pixel D Loop Pouch	£5.95
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DP-405 Digital Pouch	£12.95
DP-413 Digital Pouch	£15.95

TOPLOADING BAGS

KT A16KB Macro KB	£4.95
DH-421 Digital Holster	£24.95

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PRINTER INK CARTRIDGES



EPSON
COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Total Digital Photography
Ink Test Winner
★★★★★

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	**£26.99** 35ml	**£3.99** 70ml, 3 for **£10.99**	Photo 1200
T007 Black	**£22.99** 16ml	**£3.99** 20ml, 3 for **£10.99**	Photo 790, 870, 880, 885, 900, 915, 1290
T008 Colour	**£18.99** 46ml	**£4.99** 50ml, 3 for **£13.99**	Photo 790, 870, 880, 885, 915
T009 Colour	**£26.99** 55ml	**£4.99** 70ml, 3 for **£13.99**	Photo 900, 1270, 1290
T026 Black	**£19.99** 16ml	**£3.99** 20ml, 3 for **£10.99**	Photo 810, 830 ,830u, 925, 935
T027 Colour	**£22.99** 46ml	**£4.99** 50ml, 3 for **£13.99**	
T036 Black	**£9.99** 10ml	**£3.99** 13ml, 3 for **£10.99**	C42, C44, C46
T037 Colour	**£11.99** 25ml	**£4.99** 31ml, 3 for **£13.99**	
T040 Black	**£19.99** 17ml	**£3.99** 20ml, 3 for **£10.99**	C82, CX3200
T041 Colour	**£19.99** 37ml	**£4.99** 46ml, 3 for **£13.99**	
T050 Black	**£19.99** 15ml	**£2.99** 16ml, 3 for **£7.99**	440, 460, 660, Photo 700, 750, 1200
T051 Black	**£19.99** 24ml	**£2.99** 26ml, 3 for **£7.99**	740, 760, 800, 850, 860, 1160
T052 Colour	**£19.99** 35ml	**£3.99** 39ml, 3 for **£10.99**	440, 640, 660, 740, 760, 1160
T053 Colour	**£19.99** 43ml	**£3.99** 48ml, 3 for **£10.99**	Photo 700, 750
T0331-336 Set of 7	**£102.99**	**£29.99**, 3 sets for **£87.99**	Photo 950, 960
T0331/2/3, each	**£14.99** 17ml	**£4.99** 21ml, 3 for **£13.99**	
T0334/5/6, each	**£14.99** 17ml	**£4.99** 21ml, 3 for **£13.99**	
T0341-347 Set of 7	**£119.99**	Not Available.	Photo 2100
T0341/8, each	**£14.99** 17ml	Not Available.	
T0342/3/4, each	**£17.99** 17ml	Not Available.	
T0345/6/7, each	**£17.99** 17ml	Not Available.	
T0441-454 Set of 4	**£40.99**	**£14.99**, 3 sets for **£42.99**	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	**£17.99** 13ml	**£4.99** 21ml, 3 for **£13.99**	
T0452/3/4, each	**£9.99** 8ml	**£3.99** 21ml, 3 for **£10.99**	
T0481-486 Set of 6	**£61.99**	**£19.99**, 3 sets for **£56.99**	R200, R220, R300, R320, R340
T0481/2/3, each	**£13.99** 13ml	**£3.99** 21ml, 3 for **£10.99**	RX500, RX600, RX520, RX540
T0484/5/6, each	**£13.99** 13ml	**£3.99** 21ml, 3 for **£10.99**	
T0540-549 Set of 5	**£102.99**	**£35.99**, 3 sets for **£99.99**	Photo R800, R1800
T0540 Gloss	**£7.99** 13ml	**£3.99** 21ml, 3 for **£13.99**	
T0541/2/3/4, each	**£13.99** 13ml	**£4.99** 21ml, 3 for **£13.99**	
T0547/8/9, each	**£13.99** 13ml	**£4.99** 21ml, 3 for **£13.99**	
T0551-554 Set of 4	**£29.99**	**£14.99**, 3 sets for **£42.99**	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	**£8.99** 8ml	**£4.99** 21ml, 3 for **£10.99**	
T0552/3/4, each	**£8.99** 8ml	**£3.99** 21ml, 3 for **£10.99**	
T0591-599 Set of 5	**£94.99**	Check Website.	Photo R2400
T0591/2/3, each	**£11.99** 13ml	Check Website.	
T0594/5/6, each	**£11.99** 13ml	Check Website.	
T0597/8/9, each	**£11.99** 13ml	Check Website.	
T0611-614 Set of 4	**£29.99**	**£14.99**, 3 sets for **£42.99**	D68, D68, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	**£8.99** 8ml	**£4.99** 21ml, 3 for **£13.99**	
T0612/3/4, each	**£8.99** 8ml	**£3.99** 21ml, 3 for **£10.99**	
T0711-714 Set of 4	**£29.99**	**£14.99**, 3 sets for **£42.99**	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	**£8.99** 7.4ml	**£4.99** 13ml, 3 for **£13.99**	SX400/405/415/515, D78/92/120, BX300
T0712/3/4, each	**£8.99** 5.5ml	**£3.99** 13ml, 3 for **£10.99**	DX4800/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	**£70.99**	Check Website.	Photo 1400
T0791/2/3, each	**£11.99** 10ml	Check Website.	
T0794/5/6, each	**£11.99** 10ml	Check Website.	
T0801-806 Set of 6	**£45.99**	**£19.99**, 3 sets for **£57.99**	Photo P50, R265, R285, R360
T0801/2/3, each	**£8.99** 7.4ml	**£3.99** 13ml, 3 for **£10.99**	RX560, RX585, RX585
T0804/5/6, each	**£8.99** 7.4ml	**£3.99** 13ml, 3 for **£10.99**	PX650, PX700/710W, PX800-810FW
T0870-879 Set of 8	**£76.99**	Check Website.	Photo R1900
T0870 Gloss	**£7.99** 11.4ml	Check Website.	
T0871/2/3/4, each	**£9.99** 11.4ml	Check Website.	
T0877/8/9, each	**£9.99** 11.4ml	Check Website.	
T0961-969 Set of 8	**£78.99**	Not Available.	Photo R2880
T0961/2/3, each	**£9.99** 11.4ml	Not Available.	
T0964/5/6, each	**£9.99** 11.4ml	Not Available.	
T0967/8/9, each	**£9.99** 11.4ml	Not Available.	
T5591-6 Set of 6	**£61.99**	Not Available.	Photo RX700
T5591/2/3, each	**£11.99** 13ml	Not Available.	
T5594/5/6, each	**£11.99** 13ml	Not Available.	

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BCi3e C/M/Y 16ml	**£2.99**
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PGi5 Black 29ml	**£5.99**
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CLi8 B/C/M/Y 15ml	**£4.99**
CLi8 PC/PM 15ml	**£4.99**
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CLi521 B/C/M/Y/GY 9ml	**£4.99**
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BCi15 Colour (2 pack)	**£5.99**
BCi24 Black 9ml	**£1.99**
BCi24 Colour 16ml	**£2.99**
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PG50 Black 28ml	**£12.99**
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CL51 Colour 24ml	**£14.99**

Canon Originals

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BCi3e C/M/Y 13ml	**£9.99**
BCi6 B/C/M/Y 13ml	**£9.99**
BCi6 PC/PM/R/G 13ml	**£9.99**
PGi5 Black 26ml	**£12.99**
CLi8 B/C/M/Y 13ml	**£11.99**
CLi8 PC/PM/R/G 13ml	**£11.99**
PGi7 Black 25ml	**£11.99**
PGi9 Clear 19ml	**£11.99**
PGi9 PB/MB/C/M/Y 14ml	**£10.99**
PGi9 PC/PM/R/G/G/GY 14ml	**£10.99**
PGi520 Black 19ml	**£9.99**
CLi521 B/C/M/Y/GY 9ml	**£8.99**
PG37 Black 11ml	**£12.99**
PG40 Black 16ml	**£15.99**
PG50 Black 22ml	**£22.99**
PG510 Black 9ml NEW	**£11.99**
PG512 Black 15ml NEW	**£15.99**
CL38 Colour 9ml	**£16.99**
CL41 Colour 12ml	**£19.99**
CL51 Colour 21ml	**£26.99**
CL52 Photo 21ml	**£19.99**
CL511 Colour 9ml NEW	**£15.99**
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No.45 Black 45ml	**£4.99**
No.56 Black 24ml	**£9.99**
No.57 Colour 24ml	**£12.99**
No.58 Photo 24ml	**£12.99**
No.78 Colour 45ml	**£9.99**
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No.110 Colour 12ml	**£10.99**
No.300XL Black 18ml	**£14.99**
No.300XL Colour 18ml	**£16.99**
No.336 Black 10ml	**£7.99**
No.337 Black 24ml	**£10.99**
No.338 Black 26ml	**£10.99**
No.339 Black 34ml	**£12.99**
No.342 Colour 12ml	**£10.99**
No.343 Colour 21ml	**£12.99**
No.344 Colour 21ml	**£14.99**
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No.100 Grey 16ml	**£22.99**
No.110 Colour 5ml	**£18.99**
No.300 Black 4ml	**£10.99**
No.300XL Black 11ml	**£22.99**
No.300 Colour 4ml	**£12.99**
No.300XL Colour 11ml	**£26.99**
No.337 Black 11ml	**£17.99**
No.338 Black 11ml	**£17.99**
No.339 Black 21ml	**£24.99**
No.343 Colour 7ml	**£18.99**
No.344 Colour 14ml	**£26.99**
No.350 Black 4.5ml	**£11.99**
No.350XL Black 25ml	**£25.99**
No.351 Colour 3.5ml	**£13.99**
No.351XL Colour 14ml	**£27.99**
No.363 Black 6ml	**£13.99**
No.363 C/M/Y/PG/PM each	**£8.99**
No.363 Set of 6	**£39.99**
No.364 Black 6ml	**£8.99**
No.364 PB/C/M/Y 3ml	**£7.99**
No.901 Black 4ml	**£11.99**
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No.1 Colour	**£10.99**
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No.3 Black	**£14.99**
No.16 Black	**£10.99**
No.17 Black	**£9.99**
No.26 Colour	**£12.99**
No.27 Colour	**£11.99**
No.31 Photo	**£11.99**
No.32 Black	**£9.99**
No.33 Colour	**£11.99**
No.34 Black	**£11.99**
No.35 Colour	**£12.99**

Lexmark Originals

No.1 Colour	**£16.99**
No.14 Black	**£16.99**
No.15 Colour	**£18.99**
No.17 Black	**£13.99**
No.23 Black	**£14.99**
No.24 Colour	**£16.99**
No.27 Colour	**£14.99**
No.28 Black	**£13.99**
No.29 Colour	**£14.99**
No.31 Photo	**£24.99**
No.32 Black	**£15.99**
No.33 Colour	**£17.99**
No.34 Black	**£20.99**
No.35 Colour	**£24.99**
No.36 Black	**£16.99**
No.37 Colour	**£18.99**
No.43 Colour	**£22.99**
No.44 Black	**£18.99**

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LC970 C/M/Y	**£2.99**
LC970 Set of 4	**£11.99**
LC1000 Black	**£3.99**
LC1000 C/M/Y	**£2.99**
LC1000 Set of 4	**£11.99**
LC980 / 1100 Black	**£3.99**
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LC980 / 1100 Set of 4	**£11.99**

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PHOTOGRAPHIC PAPERS

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Smooth Gloss 290g, A4, 100	**£29.95**
Smooth Gloss 290g, A3, 25 sheets	**£23.95**
Smooth Gloss 290g, A3+, 25 sheets	**£25.95**
Smooth Pearl 290g, 6X4, 100 sheets	**£14.95**
Smooth Pearl 290g, 7x5, 100 sheets	**£19.95**
Smooth Pearl 290g, A4, 25 +10 FREE	**£9.95**
Smooth Pearl 290g, A4, 100	**£29.95**
Smooth Pearl 290g, A3, 25 sheets	**£23.95**
Smooth Pearl 290g, A3+, 25 sheets	**£25.95**
Gold Fibre Silk 310g, A4, 50 sheets	**£32.95**
Gold Fibre Silk 310g, A3+, 50 sheets	**£79.95**
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Smooth Fine Art 190g, A4, 10 sheets	**£10.95**
Smooth Fine Art 190g, A3+, 10 sheets	**£23.95**
Smooth High Gloss 225g, A4, 25 sheets	**£14.95**
Smooth High Gloss 225g, A3+, 25 sheets	**£29.95**
Smooth Lustre Duo 280g, A4, 25 sheets	**£9.95**
Smooth Lustre Duo 280g, A3+, 25 sheets	**£39.95**

ICC profiles available for all Ilford papers

Permajet

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Digital Gloss or Oyster 271g, 7x5, 50	**£10.95**
Digital Gloss or Oyster 271g, A4, 50	**£19.95**
Digital Gloss or Oyster 271g, A3, 25	**£21.95**
Digital Gloss or Oyster 271g, A3+, 25	**£29.95**
Double Sided Oyster 265g, A4, 25	**£26.95**
Matt Proofing 150g, A4, 150	**£19.95**
Matt Plus 240g, A4, 25	**£9.95**
Matt Double Sided 220g, A4, 100	**£21.95**
Baryta Fibre Base Gloss 295g, A4, 25	**£24.95**
Baryta Fibre Base Royal 271g, A4, 25	**£28.95**
Smooth Fine Art Portfolio 285g, A4, 25	**£19.95**
Smooth Fine Art Portrait 300g, A4, 25	**£26.95**
Textured FineArt Artist 210g, A4, 25	**£19.95**
Textured Fine Art Parchment 285g, A4, 25	**£21.95**
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Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

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Fine Art Pearl 285g, A4, 20 sheets	**£25.95**
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Pigment Friendly Lustre 270g, A4, 50 +15 FREE	**£19.95**
Pigment Friendly Satin 270g, A4, 50 +15 FREE	**£19.95**
Pigment Friendly Matt Duo 200g, A4, 100	**£17.95**
Platinum Gloss 290g, A4, 20	**£22.95**
Platinum Lustre 270g, A4, 20	**£19.95**
NT Natural Textured 315g, A4, 20	**£17.95**
NST Natural Soft Textured 315g, A4, 20	**£17.95**

ICC profiles available for all Fotospeed papers

WIDE FORMAT INK



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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B **80ml** each **£44.99**

EPSON Stylus Pro 4000, 4400, 7600, 9600
T5431/5432/5433/5434/5435/5436/5437/5438 **110**ml each **£44.99**
T5441/5442/5443/5444/5445/5446/5447/5448 **220**ml each **£69.99**

EPSON Stylus Pro 4800, 4880:
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 **110**ml **£44.99**
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 **220**ml **£69.99**

EPSON Stylus Pro 7800, 7880, 9800:
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 **110**ml **£44.99**
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 **220**ml **£69.99**

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E&OE. Prices may be subject to change, but hopefully not!

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8GB Sandisk	~~£20.06~~ £13.99
16GB Sandisk	~~£37.35~~ £24.99

xD Picture Cards

1GB Olympus	~~£19.99~~ £11.99
2GB Olympus	~~£24.99~~ £15.99

Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure

Vanguard 3D £2.99
4 cards, with keychain

Kenro MC5 £6.99
2 cards, 8 AA batteries

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 7D/5DMkII:	£112.99		
+1x LP-E6:	£137.99	+2x LP-E6:	£162.99
For Canon 30/40/50D:	£99.99		
+1x BP-511:	£111.99	+2x BP-511:	£123.99
For Canon 450/500/100XD:	£69.99		
+1x LP-E5:	£78.99	+2x LP-E5:	£87.99
For Nikon D40/D60:	£39.99		
+1x EN-EL9:	£51.99	+2x EN-EL9:	£63.99
For Nikon D80/D90:	£94.99		
+1x EN-EL3E:	£109.99	+2x EN-EL3E:	£124.99
For Nikon D300/D700:	£139.99		
+1x EN-EL3E:	£154.99	+2x EN-EL3E:	£169.99
For Sony A200/A350:	£69.99		
+1x EN-EL3:	£88.99	+2x EN-EL3:	£107.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.



£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£27.99
Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated *NEW*	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated *NEW*	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/6/8, each	£11.99
Close-Up +1/2/4, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

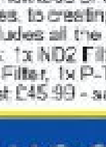
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels



These simply mount onto the hotshoe of a DSLR camera

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.



£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£54.95
ZEEion Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

Massive range of cleaning equipment on our website and in stock.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4

AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2650mAh Ansmann	£13.99
AA 2650mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2650mAh equivalent (4)	£7.99

Ultimate Lithium



Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	~~£6.99~~ £5.99

Universal Charger



The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £29.99

Li-Ion Charger

A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour, contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 dioptres. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND

Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND Mkll (2-8 stop)

52mm FaderND Mkll	£56.99
55mm FaderND Mkll	£59.99
58mm FaderND Mkll	£62.99
62mm FaderND Mkll	£69.99
67mm FaderND Mkll	£79.99
72mm FaderND Mkll	£89.99
77mm FaderND Mkll	£99.99

ND500MC (fixed 9 stop)

77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 150 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications.

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£129.99

Extension Bellows



Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.



1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

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EOS 7D body **£1147**



EOS 60D body **£809**

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7D + 18-135 F3.5/5.6 IS U	£1359
60D + 18-55 F3.5/5.6 IS	£885
60D + 17-85 F4/5.6 IS U	£1029
60D + 18-135 F3.5/5.6 IS U	£979
550D body	£597
550D + 18-55 F3.5/5.6 IS	£669
550D + 18-135 F3.5/5.6 IS U	£799

DIGITAL COMPACTS



Powershot G12 £429



Powershot S95 £289

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM	£629
15-85 F3.5/5.6 IS U no box	£579
17-85 f4/5.6 IS USM unboxed	£299
18-55 F3.5/5.6 IS unboxed	£99
18-135 F3.5/5.6 IS U no box	£269
18-200 F3.5/5.6 unboxed	£419
55-250 F4/5.6 IS	£229
60 F2.8 Macro USM	£339

EF LENSES

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17 F4 TSE L	£1949
17-40 F4 USM L	£599
20 F2.8 USM	£399
24 F1.4 L II USM	£1249
24 F2.8	£369
24 F3.5 L TSE MKII	£1629
24-70 F2.8 L USM	£920
24-105 F4 L IS USM unboxed	£779
28 F1.8 USM	£399
28 F2.8	£175
35 F1.4 L U	£1149
35 F2	£219
50 F1.2 L USM	£1289
50 F1.4 U	£309
50 F1.8 II	£95
50 F2.5 Macro	£239
70-200 F2.8 IS U LII	£1799
70-200 F2.8 non IS L USM	£947
70-200 F4 L IS USM	£897
70-200 F4 L USM	£497
70-300 F4/5.6 L IS U	£1339
70-300 F4.5/5.6 DO IS U	£1149
70-300 F4.5/5.6 IS USM	£379
85 F1.2 L II	£1779
85 F1.8 USM	£319
100 F2.8 IS L U macro	£719
100 F2.8 Macro USM	£389
100-400 F4.5/5.6 IS L USM	£1097
135 F2 L USM	£899
180 F3.5 L USM Macro	£1249
200 F2.8 II L USM	£629
300 F2.8 L IS USM	£3499
300 F4 L IS USM	£1119
400 F2.8 IS L USM	£6479
400 F4 DO IS L USM	£5298
400 F5.6 L USM	£1077
500 F4 IS L USM	£5199
600 f4 IS L USM	£7139
Ext tube 12 II	£79
Ext tube 25 II	£129
1.4x III converter	£539
2x III converter	£539
1.4x II converter	£279
2x II converter	£279

FLASH & ACCESSORIES

Angle finder C	£169
Compact batt pack CP-E4	£127
BGE2N Grip (20/30/40D)	£149
BG-E6 grip (5D MKII)	£210
BG-E7 grip (7D)	£149
BG-E8 grip (550D)	£139
BG-E9 grip (60D)	£199
MR 14EX	£469
MT-24	£749
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Mz30 body £29
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40 F2.8 mint box £299
43 1.9 box £349
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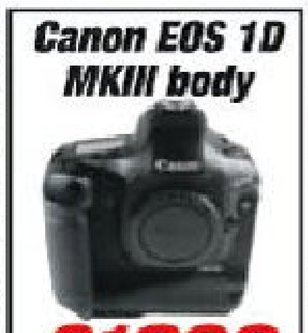
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HM 16/32 Magazine ..... E++ £199
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500ELX Black Body Only ..... E++ £449 - £450
903SWC Complete ..... E+ £2,299
SWCM Complete ..... E+ £1,399
Arc Outfit ..... E++ £2,250
30mm F3.5 Cfi Fisheye ..... E++ £3,299
50mm F4 C Black ..... Exc / E++ £249 - £399
50mm F4 C Chrome ..... As Seen / E+ £199 - £449
50mm F4 CF ..... Exc £379
50mm F4 Classic ZV ..... Unused £2,999
60mm F3.5 C Black ..... Exc £399
80mm F2.8 FE ..... E++ £499
120mm F4 CF Macro ..... E++ £899 - £949
120mm F5.6 S Planar ..... E+ £199
135mm F5.6 C Macro ..... E+ / E++ £249 - £349
135mm F5.6 S Planar ..... E++ £299
150mm F4 C Black ..... E+ / E++ £299
150mm F4 C Chrome ..... Exc £149
150mm F4 CF ..... As Seen / E++ £299 - £449
150mm F4 Cfi ..... E++ £849 - £899
250mm F5.6 C Chrome ..... As Seen / E+ £149 - £249
250mm F5.6 CF ..... Unknown / E++ £499
350mm F5.6 C Black ..... Exc £449
500mm F8 C Black ..... E+ £450
2xE Converter ..... E++ £399 - £449
Cambro 2x Converter ..... E++ £60
Teleplus 2x MC6 Converter ..... Unused £75
Vivitar 2x Converter ..... E+ / E++ £59 - £75
60-120mm F4.8 FE ..... E+ £849
150mm F2.8 FE ..... E++ £499
250mm F4 F ..... E+ £349
250mm F4 FE ..... E+ / E++ £599 - £749
70 Chrome Mag ..... E+ / E++ £69
A12 Black Mag ..... As Seen / E+ £79 - £99
A12 Chrome Mag ..... As Seen / New £49 - £609
A16 Black Mag ..... E++ £125
A16 Chrome Mag ..... E+ / E++ £149 - £179
A16S Chrome Mag ..... E+ £69
A24 Black Mag ..... E+ / E++ £125 - £145
A24 TCC Black Mag ..... E+ £139
E24 Black Mag ..... E+ / Mint- £199 - £229
Polabasic Mag ..... E++ £75
HC Prism ..... Exc £45
HC Prism ..... Exc £45
NC2 Prism ..... Exc £29
PM Prism ..... E+ £149
PM5 Prism ..... E+ £199
PM5 Prism ..... E+ £199
PM90 Prism ..... E+ £269
PM90 Prism ..... E+ / Mint- £269 - £299
PM90 Prism ..... E+ / Mint- £225 - £299

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90mm F4 ..... E+ / E++ £299 - £399
49mm Centre Filter ..... E++ £149

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Cambo Wide + 47mm F5.6 + R/F/Holder ..... E++ £1,099
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Fotoman 45PS + 75mm F6.8 ..... E++ £1,250
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Plaubel Peco Junior 6x9cm Outfit ..... E++ £899
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Sinar P2 Monorail ..... E+ £949
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Toyo 45C Monorail ..... E++ £199
Toyo View 45E Monorail ..... Unused £499
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65mm F4 Nikon SW ..... E+ £449
65mm F5.6 Super Angulon ..... E+ / Mint- £299 - £349
65mm F8 Super Angulon ..... E+ £199
90mm F6.8 Angulon ..... E+ £149 - £199
90mm F8 Fujinon ..... E++ £449
90mm F8 Super Angulon ..... E+ £299
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150mm F5.6 Symmar S ..... E+ £149
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210mm F9 G-Claron ..... E++ £299
240mm F5.6 Apo Sironar N ..... E++ £799
250mm F5.6 Nikkor W ..... E+ £349
300mm F5.6 Sinaron S ..... E++ £299
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Arca 6x7 R/F/Holder (5x4) ..... E+ £99
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Fuji Quickload Film Holder ..... E+ £79
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Linhof 6x7cm Super Rollex (S23) ..... E++ £325
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Polaroid 545i Mag ..... E+ £25 - £45
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35mm F3.5 Summaron ..... E+ £249
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50mm F1.5 Summarit ..... Exc £299
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90mm F4 Elmar E39 ..... E+ / E++ £249 - £299
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135mm F2.8 M Black ..... As Seen / E+ £250 - £259
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135mm F4 Black ..... E+ £449
135mm F4 M Black ..... E+ £399
135mm F4.5 Chrome ..... As Seen / E+ £95 - £125
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MR3 Chrome Meter ..... E++ £79
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R7 Chrome Body Only ..... E++ £399
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R6 Chrome Body Only ..... E++ £499
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R5 Chrome Body Only ..... E++ £249 - £349
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SL Black Body Only ..... E++ £349
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60mm F2.8 Macro ROM ..... E++ £649
70-210mm F4 R 3cam ..... E+ / Unused £299 - £699
80-200mm F4.5 R 3cam ..... E+ £249
90mm F2.8 R 3cam ..... Exc / E++ £299
135mm F2.8 R 3cam ..... As Seen / E++ £145 - £199
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Voigtlander 12mm F5.6 + Finder ..... E++ £399 - £449
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35mm F3.5 N ..... E+ £249
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50mm F4 C Shift ..... E++ £399
55mm F2.8 N ..... E+ £149
Arsat 55mm F4.5 PCS Shift ..... E+ £249
55-110mm F4.5 N ..... E++ £199
105-210mm F4.5 C ULD ..... E+ £149 - £249
145mm F4 Soft Focus C ..... E++ £165
150mm F2.8 A ..... E+ / E++ £149 - £249
150mm F3.5 C ..... E+ / E++ £69 - £115
150mm F3.5 N ..... As Seen / E++ £65 - £99
150mm F4 C ..... As Seen / E++ £59 - £99
200mm F2.8 Apo A ..... E++ £399
210mm F4 C ..... As Seen / E++ £59 - £139
300mm F5.6 C ..... Exc £149
500mm F8 C Reflex ..... E++ / Mint- £399
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Vivitar 2x Converter ..... E+ / E++ £35 - £49
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220 Insert ..... Exc / E++ £9 - £20
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AE Prism Finder N ..... E+ / Unused £129 - £199
AE Prism Finder 645 ..... E+ £79
CDS Prism Finder 645 ..... As Seen £39
Prism Finder N ..... E++ £119
Prism Finder 645 ..... As Seen / E++ £29 - £59
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645AF Complete ..... E+ £599
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45mm F2.8 AF ..... Exc / E++ £299 - £349
55mm F2.8 AF ..... E++ £449 - £499
55-110mm F4.5 AF ..... E++ £899
80mm F2.8 AF ..... E++ £249
105-210mm F4.5 AF ..... E++ £549
120mm F4 Macro MF ..... E++ / Mint- £999 - £1,099
150mm F3.5 AF ..... E+ £349
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Polaroid Mag 645AF/D ..... E++ £39

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ZE702 Polarising Filter ..... Mint £95

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Pro S + Magazine ..... E+ £179
Pro S Body + WLF ..... E++ £129
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50mm F4.5 C ..... E+ £259
140mm F4.5 C Macro ..... E+ £199
180mm F4.5 ..... As Seen / E+ £69 - £99
180mm F4.5 C ..... As Seen / E++ £69 - £149
180mm F4.5 KL-A ..... E+ / E++ £149 - £249
250mm F4.5 C ..... E+ £189
2x Converter ..... E++ £49
Pro 220 Mag ..... As Seen £35
ProS 120 Mag (6x4.5cm) ..... Mint- £59
ProS 220 Mag ..... E++ £145
ProSD 6x4.5cm Mag ..... Mint £75
ProSD 120 Mag ..... E+ £49
Extension Tube No1 ..... E+ / E++ £65 - £119
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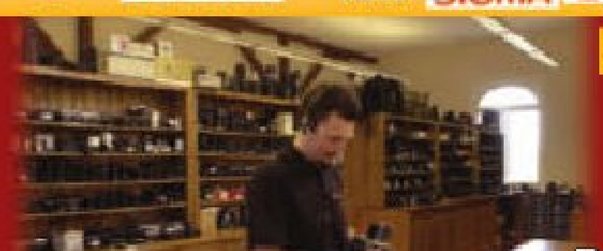
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180mm F4.5 W	Exc / E++ £179 - £199
180mm F4.5 WN	E+ / E++ £149 - £299
210mm F4.5 Apo	E++ £479 - £599
250mm F4.5	E+ / E++ £129 - £179
250mm F4.5 W	E+ / E++ £199 - £225
350mm F5.6 Apo	E++ £649 - £749
360mm F6	E+ £299
1.4x Converter	E++ £249
120 Pro Mag	E+ / E++ £49 - £59
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AE Prism Finder	As Seen / E+ £149 - £179
Prism Finder	E+ £89
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65mm F3.5 Sekor	E+ £119
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135mm F4.5 Sekor	E+ £75 - £85
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Pistol Grip	E+ £35
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F100 Body Only	E+ / E++ £149 - £599
F90X + MB10 Grip	As Seen / E++ £49 - £129
F90X Body Only	Exc / E++ £39 - £99
F90 Body Only	E+ / E++ £59 - £125
F801S Body Only	Unused £99
F801 Body Only	E+ £59
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35-70mm F2.8 AFD	E++ £399
35-70mm F3.3-4.5 AF	E++ £49
35-70mm F3.3-4.5 AFN	E++ £49
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35-135mm F3.5-4.5 AFN	Unused £125
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75-240mm F4.5-5.6 AFD	Unused £89
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80-200mm F4.5-5.6 AFD	E+ £59
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85mm F1.8 AFN	E++ £179
85mm F2.8 D PC Micro	Unused £899
105mm F2 AF DC	Unused £799
105mm F2.8 G AFS VR Micro	E++ £479
180mm F2.8 ED AFD	E++ £499
300mm F2.8 IFED AF	Exc £1,199
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Sigma 15-30mm F3.5-4.5 EX IF	E++ £229
Sigma 15mm F2.8 EX Fisheye	E++ £359
Sigma 17-35mm F2.8-4 EX	E+ £129
Sigma 17-70mm F2.8-4.5 DC Macro	E++ £179
Sigma 18mm F3.5 AF	Unused £179
Sigma 18-35mm F3.5-4.5 AF	E++ £99
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Sigma 24-70MM F2.8 EX DG	E+ / E++ £199 - £299
Sigma 28-300mm F3.5-6.3 DL	E+ £79
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Sigma 50-150mm F2.8 Apo EX DC HSM	E++ £399
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Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F4-5.6 UCII AF	Unused £69
Sigma 70-300mm F4-5.6 DG Macro	E++ £99
Sigma 70mm F2.8 EX DG Macro	E++ £249
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Sigma 90mm F2.8 AF Macro	E++ £125
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Sigma 300mm F2.8 APO EX DG HSM	Mint- £1,600
Tamron 18-270mm F3.5-5.6 Di VC	E++ £259
Tamron 28-300mm F3.5-6.3 XR	E++ / Unused £159 - £169
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Tokina 28-80mm F2.8 ATX Pro	E++ £249
Tokina 80-400mm F4.5-5.6 ATX	Mint- £249
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Vivitar 28-70mm F2.8 Series 1	Unused £149
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Zeiss 18mm F3.5 ZF Distagon	Mint- £749
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MF20 Databack	E+ £50
MF21 Multi Control Back	E+ / Unused £25 - £59
MF22 Databack	E++ £25
MF25 Databack	E+ £29
MF27 Databack (F5)	E++ / Unused £79 - £99
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OM2SP Black Body Only	Exc / E+ £99 - £129
OM2N Black Body Only	E+ £75
OM2N Chrome Body Only	E+ £75
OM2 Chrome Body Only	E+ £49
OM1N Black Body Only	E+ £59
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM1 Chrome Body Only	E+ £79
OM40 Black + 50mm F1.8	E++ £79 - £89
OM40 Black Body Only	Exc / E+ £49 - £79
OM30 Chrome + 50mm F1.8	As Seen £69
OM20 Chrome Body Only	E+ £49
OM10 Chrome + 50mm F1.8	E+ £69
OM10 Chrome Body Only	Exc / E++ £29 - £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
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28mm F3.5 Zuiko	Exc / E++ £19 - £55
28-48mm F4 Zuiko	E++ £79
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35-70mm F3.5-4.8 Zuiko	E+ £39
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80mm F4 Macro Zuiko	E+ / E++ £159 - £199
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135mm F3.5 Zuiko	Unknown / E+ £29 - £35
135mm F4.5 Macro Zuiko	E+ £139
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300mm F4.5 Zuiko	E+ / E++ £129 - £175
400mm F6.3 Zuiko	E++ / Mint- £599
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T10 Ringflash	E+ £75
T18 Flash	E++ £15
T20 Flash	E+ / E++ £9 - £25
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645NII + 120 Insert	E++ £499
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645N + 45-85mm	E+ £749
645N + 80-160mm	E+ / E++ £749
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45mm F2.8 A	E++ £249
55mm F2.8 A	E++ £225
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80-160mm F4.5 A	E+ / E++ £299 - £399
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Finder Magnifier	E+ £45

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67 Mirror Up + TTL Prism	E+ £399
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120 Magazine 6008	E++ £129
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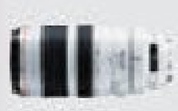
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7-14/4 Lumix G Vario - M4/3	£899
8/3.5 Fisheye - M4/3	£569
12.5mm/12 3D Lens - M4/3	£515
14/2.5 Aspherical - M4/3	£279
14-42/3.5-5.6 MEGA OIS - M4/3	£139
14-140/4-5.6 MEGA OIS - M4/3	£479
20/1.7 Lumix G Vario - M4/3	£269
45/2.8 MEGA OIS G Vario - M4/3	£539
45-200/4-5.6 MEGA OIS - M4/3	£259
100-300/4-5.6 MEGA OIS - M4/3	£479

Nikon

10.5/2.8 G ED DX Fisheye	£519
10-24/3.5-4.5 AF-S DX	£589
105/2.8G AF-S VR Macro	£599
12-24/4 AF-D DX	£769
14-24/2.8	£1269
16-35/4G VR AF-S	£819
16-85/3.5-5.6 VR AF-S DX	£419
17-55/2.8 IF ED AF-S DX	£1039
18-105/3.5-5.6G AF-S VR	£199
18-200/3.5-5.6 VRII AF-S DX	£599
18-55/3.5-5.6G AF-S VR	£99
24/1.4G AF-S ED	£1709
24-70/2.8G AF-S ED	£1189
24-120/3.5-5.6G AF-S VR IF	£539
28-300/3.5-5.6G ED VR AF-S	£849
35/1.8G AF-S	£165
50/1.4 D	£229
50/1.4G AF-S	£299
50/1.8 D	£109
55-200/4-5.6 G AF-S DX VR	£189
55-300/4.5-5.6G ED VR AF-S DX	£349
60/2.8 AF-S Micro	£395
70-200/2.8G ED VRII AF-S	£1599
70-300/4.5-5.6G AF-S VR	£389
200-400/4G ED VRII AF-S	£4969
85/1.4G AF-S	£1499
85/1.8 D	£305
85/3.5G ED VR AF-S DX Micro	£399
SB 400 Flash	£139
SB 700 Flash	£289
SB 900 Flash	£339

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G10 Body + 14-42 £329



Panasonic
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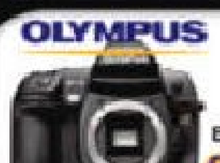
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GF1 Body + 14-42mm £429



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24-70/2.8 EF EX DG HSM	£569.99
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50/1.4 EX DG HSM	£379.99
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50-200/4-5.6 DC OS HSM	£224.99
70-200/2.8 EX APO DG	£664.99
70-200/2.8 EX DG OS HSM	£1189.99
70-300/4-5.6 APO DG Macro	£379.99
70-300/4-5.6 Macro Super DG	£179.99
70-300/4-5.6 DG OS	£299.99
70/2.8 EX Macro DG	£389.99
85/1.4 EX DG HSM	£849.99
EF 530 DG ST Flash	£129.99
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Body Only £1449



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17/2.8 Micro 4/3	£159
40-150/4-5.6 Micro 4/3	£269
40-150/4-5.6 with MMF-2	£349

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17mm £665
14-42 £625



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Twin Lens £545



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Canon EOS 10D 6mip body +BGED3 grip ....mint - £199.00
Canon EOS 40D 10.1mip body....exc ++ £449.00
Canon EOS 350D 8mip +18~55mm USM +box ....exc ++ £249.00
Canon EOS 400D 10mip +18~55mm IS +box ....exc ++ £349.00
Canon EOS 400D 10mip +18~55mm +box ....exc ++ £329.00
Canon EOS 550D 18mip +18~55mm IS +box ....mint - £549.00
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Canon EF 2x Extender mkII ....mint £249.00
Canon TSE 24mm f2.8 +hood +case +box ....mint £1,100.00
Canon EF 24mm f2.8 ....mint - £299.00
Canon EF 28mm f2.8 +filter ....mint - £149.00
Canon EF 50mm f1.8 mk1 ....mint - £149.00
Canon EF 100mm f2.8 Macro +filter +hood ....mint - £369.00
Canon EF 100mm f2.8 Macro mk1..mint - £299.00
Canon EF 28~70mm f4~5.6 +filter ..mint - £149.00
Canon EF 35~80mm f4~5.6 ....exc ++ £39.00
Canon EF 35~135mm f4.5~5.6 +CPL filter ....exc ++ £149.00
Canon EF 55~200mm f4.5~5.6 USM ..mint - £119.00
Canon EF 70~300mm f4~5.6 DO IS +hood ....exc ++ £799.00
Canon EF 75~300mm f4~5.6 USM +filter ....exc ++ £169.00
Canon EF 75~300mm f4~5.6 USM mkIII +filter ....mint - £169.00
Canon EF 90~300mm f4.5~5.6 USM +hood ....mint - £179.00
Canon EF 100~300mm f4.5~5.6 USM +hood ....mint - £179.00
Canon EFS 10~22mm f3.5~4.5 +filter +hood ....mint - £599.00
Canon EFS 17~85mm f4~5.6 IS +filter +box ....mint £299.00
Canon EFS 18~55mm f3.5~5.6 II +filter ..exc ++ £79.00
Canon NP-E3 NI-MH battery ....exc £50.00
Canon BGE1 battery grip ....exc ++ £69.00
Hahnel BGE3 battery grip (400D)....mint - £39.00
Canon BGE4 battery grip (5D) ....mint - £39.00
Canon BGE5 battery grip +box (450D, 1000D) ....mint £99.00
Canon BGE7 battery grip (7D) ....mint £139.00
Canon CB-2LTE Charger +NB2L battery ....exc £50.00
Canon Power Adaptor CA PS400 (511 Twin) ....exc ++ £79.00
Canon OC-E3 Off Camera Shoe Cord ..mint - £50.00

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Canon EOS 1v body ....mint £599.00
Canon EOS 3 body +box ....mint - £225.00
Canon EOS 5 body (date model) ....exc + £79.00
Canon EOS A2E body (USA EOS 5) exc + £70.00
Canon EOS 30 date body ....mint £150.00
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Canon EOS 50E body, boxed +EF 28~90mm ....exc ++ £139.00
Canon EOS 50E body, boxed +EF 35~70mm ....mint - £129.00
Canon EOS 500 (3 mnths G'tee) ....exc + £35.00
Canon EOS 500n ....exc + £49.00
Canon EOS 500n +28~80mm f3.5~5.6 ....exc ++ £99.00
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Sigma AF 17~70mm f2.8~4.5 DC +box +hood + filter (EOS)....mint - £219.00
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Sigma AF 24~70mm f2.8 EX DG ASPH (EOS) ....mint - £199.00
Sigma AF 28~70mm f2.8~4 UC (EOS) ....exc ++ £69.00
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Ansmann Battery Grip EOS 350D/400D (EOS) ....NEW £49.00
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Tamron AF XR Di LD IF ASPH 18~200mm MACRO f3.5~6.3 (EOS) ....mint - £149.00
Tamron AF XR Di LD IF ASPH 28~300mm MACRO f3.5~6.3 +hood (EOS)....mint £249.00
Sunpak Power Zoom 5000AF (EOS) mint - £79.00
Triplus Extension Tube Set (EOS) +book +box ....exc ++ £79.00
0.45x Addon Lens 58mm fitting....exc ++ £79.00

EOS FILM ACCESSORIES
Canon 300 EZ Speedlite ....exc ++ £39.00
Canon 430 EZ Speedlite +box ....mint - £59.00
Canon ML3 Ring Flash ....exc ++ £99.00
Canon HAS-2 TTL Hot Shoe Adaptor ..exc ++ £35.00
Canon E1 command back boxed (EOS 1) ..mint - £39.00
Canon VG-10 grip +box (EOS 5) ....mint - £30.00
Canon BP-220 Battery Pack (EOS 300 range) ....exc ++ £49.00
Canon Power Booster PBE2 ....mint £99.00

AF TELE CONVERTERS (CANON EOS FIT)
Teleplus MC-7 2x (EOS) ....exc ++ £79.00
Kenko DG Teleplus MC7 2x extender (EOS) ....mint - £79.00
Sigma AF 1.4x (EOS) (not EFS) ....exc ++ £69.00

CANON FD SYSTEM
Canon FD Speed Finder (F1) ....exc + £99.00
Canon EF Body ....exc £129.00
Canon AE1 Program +50mm f1.8 +winder +hood +case ....exc ++ £199.00
Canon T70 Body Only ....exc ++ £50.00

CANON FD LENS SYSTEM
Canon FD 24mm f2.8 +filter ....exc ++ £99.00
Canon FD 28mm f2.8 ....exc ++ £59.00
Canon FD 35mm Tilt+Shift f2.8 B/Lock ....exc ++ £449.00
Canon FD 135mm f3.5 +filter ....exc + £39.00
Canon FD 200mm f2.8 mk 1 +filter..mint - £129.00
Canon FD 200mm f2.8 +filter ....exc ++ £179.00
Canon FD 200mm f4 ....exc £39.00
Canon FD 300mm f4 +tripod clampexc ++ £199.00
Canon FD 300mm f5.6 +hood....exc + £69.00
Canon FD 400mm f4.5 +tripod clamp ..mint - £599.00
Canon FD 2xA extender £40.00
Canon FD 2xB extender +case +box mint £199.00

CANON FD ZOOM LENS SYSTEM
Canon FD 24~35mm f3.5 SSC ....exc ++ £179.00
Canon FD 35~105mm f3.5 +box....exc ++ £149.00
Canon FD 50~300mm f4.5 L....mint - £999.00
Canon FD 70~210mm f4....mint - £99.00
Canon FD 100~200mm f5.6 B/L ....exc ++ £69.00
Canon FD 100~300mm f5.6 ....mint - £139.00

CANON FD MACRO LENS SYSTEM
Canon FD 50mm f3.5 Macro +tube ....exc £99.00
Canon FD 100mm f4 Macro ....exc ++ £99.00

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Centon 500mm f8 mirror +filters (FD)....exc £69.00
Optomax 100~300mm f5.6 (FD) ....exc ++ £45.00
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Soligor 70~220mm f3.5 (FD)....exc ++ £79.00
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Tamron SP 500mm f8 mirror +clamp (FD) ..exc ++ £120.00
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Tokina SD 35~70mm f3.5~4.8 +filter (FD) ..£45.00

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Canon Speedlite 155A ....exc ++ £35.00
Canon Speedlite 01IA £39.00
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Canon FN Motordrive ....exc ++ £199.00
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Canon Cord 300 Flash Cord +box £39.00
Canon E1000 Extension Cord +box....£35.00
Canon 34mm Drop in Gelatine Holder +box £39.00
Canon Extension Tube M Set ....NEW £49.00
Canon Focusing Screen PL for FN £69.00
Canon Meter Booster for FT +case +box....£90.00
Canon Booster T Finder +case +cable ....mint - £149.00
Canon Interval Timer for FN winder +box ....exc ++ £129.00
Canon Photomicro Unit F (Microscope) +box £99.00
Teleplus MC7 2x Extender (FD) ....exc ++ £45.00

CANON FL LENS SYSTEM
Canon FL 28mm f3.5....exc ++ £99.00
Canon FL 35mm f2.5....exc ++ £69.00
Canon FL 50mm f3.5 macro ....exc ++ £149.00
Canon FL Bellows +Slide Duplicator..mint - £79.00

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Hasselblad Distagon T Star 50mm f4 ....exc ++ £550.00
Hasselblad Sonnar T Star CT 250mm f5.6 ....exc ++ £399.00
Hasselblad Grip Bracket Flash ....exc ++ £99.00
Hasselblad Quick Release Plate ....exc + £59.00
Hasselblad Softar B57 no.1 or no.2 or no.3 .... £50.00

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Bronica SQ-AI film back SQI boxed ....mint £75.00
Bronica SQ polaroid ....exc ++ £50.00
Bronica SQ-AI Prism finder ....mint £99.00

NIKON DIGITAL SYSTEM
Nikon D100 6.1mpix Body Only ....exc ++ £299.00
Nikon D90 12.3mpix Body Only ....mint - £549.00
Nikon D70 6.1mpix Body Only ....exc ++ £249.00
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Nikon MBD100 grip (for D100) ....exc + £99.00
Nikon CFD100 Case ....exc ++ £69.00

NIKON AF 35MM FILM SYSTEM
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Nikon F90X AF Film ....exc ++ £95.00
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Nikkor AFD 70~300mm f4~5.6D ED mint - £269.00
Nikkor AF 70~300mm f4~5.6G +hood ....exc ++ £129.00

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Nikkor 300mm f4.5 AIS ....mint £299.00
Nikkor 35~105mm f3.5~4.5 AIS ....exc ++ £125.00
Nikkor 70~210mm f4 AIS Series E exc ++ £149.00
Nikkor 80~200mm f4 AIS....exc + £139.00

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Teleplus MC-7 2x convertor AFD (Nikon) ....mint - £60.00
Kenco 2x AF extender (Nikon) ....mint - £60.00
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Cosina 28~80mm f3.5~5.6 AIS (Nikon) ....mint - £49.00
Sigma EX 105mm f2.8D Micro +hood +box (Nikon)....mint - £325.00
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Tokina ATX PRO SD 12~24mm +hood +box (Nikon)....mint - £350.00

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Olympus OM2n body....exc + £129.00
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Olympus OM winder 2....exc ++ £60.00
Olympus Varimagnifier +case +box ..mint - £60.00
Olympus Zuiko 28~48mm f4 ....exc ++ £99.00
Olympus Zuiko 35~70mm f4 +filter ..exc ++ £79.00
Olympus Zuiko 75~150mm f4 +caseexc ++ £79.00
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Olympus f280 flashgun +book ....mint- £99.00
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Sigma 75~300mm f4.5~5.6 (OM) ....exc ++ £39.00
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Vivitar 28~200mm f3.5~5.3 (OM) ....exc ++ £39.00

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Pentax ME....exc ++ £49.00
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Pentax-M SMC 135mm f4 +filter +case ....mint - £89.00
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Pentax-M SMC 80~200mm f4.5 PK ..mint - £79.00
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Pentax Angle Finder +case....mint - £80.00
Pentax AF240Z flash +book ....exc + £35.00
Pentax AF280T flash +AFT1 +AFW1 +case ....mint - £89.00
Pentax T6 2x Rear Converter PK ....exc ++ £75.00
Pentax M Bellows PK ....exc ++ £149.00
Pentax Long Cable Release ....exc ++ £40.00

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Ricoh 50mm f2 +box (PK) ....as new £35.00
Sigma EF 430 ST TTL flash (PK) ....mint - £40.00
Tamron 80~210mm f3.8~4 Adaptall (PK) ....exc ++ £45.00
Tokina ATX 35~200mm f3.5~4.5 (PK) ....exc ++ £40.00

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Pentax 50mm f2.8 for 110 ....mint - £39.00

M42 SYSTEM
Pentax Spotmatic S1A +55mm f2 ....exc ++ £79.00
Pentax Spotmatic SP500 +55mm f2 +case +filter ....exc £99.00
Pentax Takumar 55mm f2 ....exc + £30.00
Practica Super TL +Tessar 50mm f2.8 (M42) ....exc + £50.00

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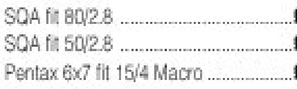
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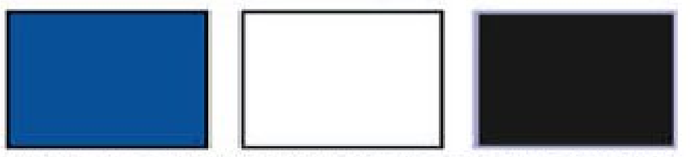
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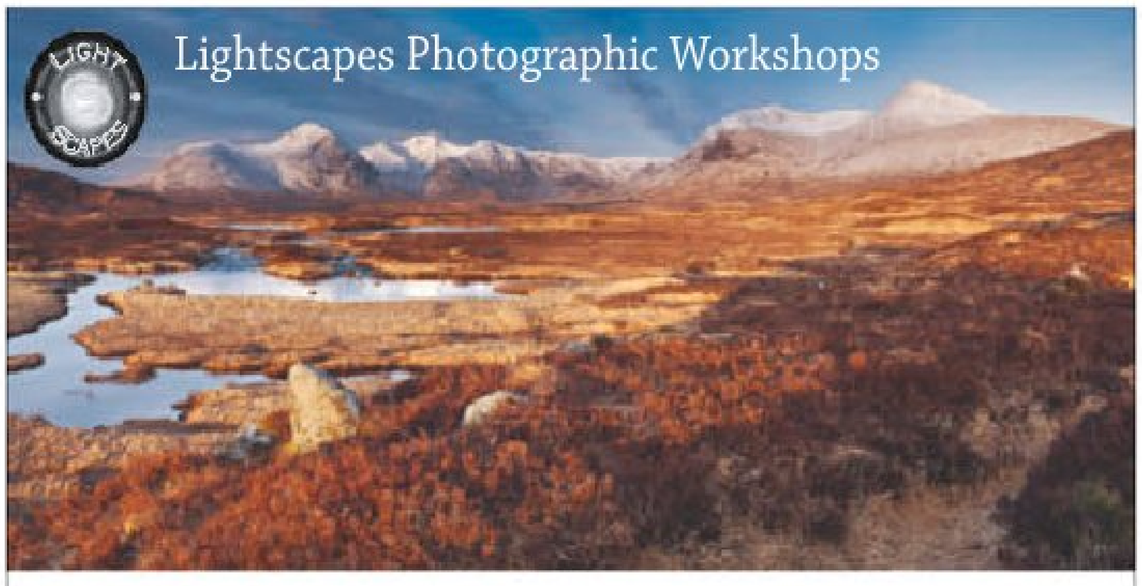
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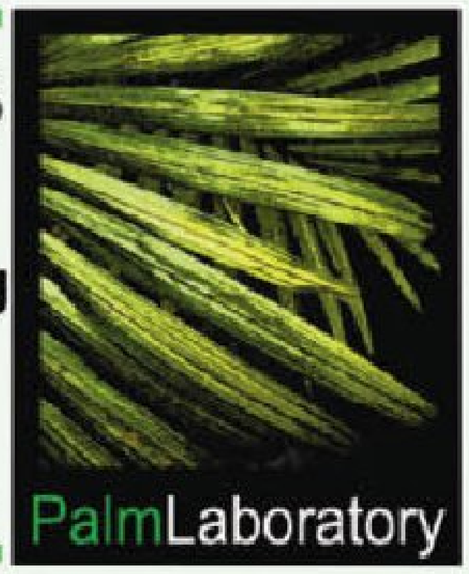
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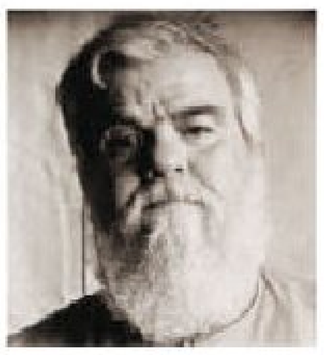
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ROGER HICKS

Size is relative – and meaningless unless you have something familiar to compare it to

IT'S OFTEN a good idea, when describing something, to compare it with something else in order to give an idea of its size. Not just what it is, in units of measurement, but how it compares with something familiar. Admittedly, two of the most popular comparisons always fall absolutely flat for me. One is 'as big as x football pitches'. This is especially useless as neither rugby nor soccer pitches are standardised: a rugger pitch (including the area behind the goal) can be up to 144m long and up to 70m wide, but it can be a lot less, while a soccer pitch is normally 90–120m long and 45–90m wide. This gives a range of 4,050 to 10,800m^2, or in round numbers 0.005 to 0.01km^2.

The other is 'the size of Wales'. I don't really know how big Wales is, either, although a quick Google search and a simple calculation, performed as a service to my readers, reveals that one Wales (20,779km^2) equals approximately three to four million rugby pitches, or two to four million soccer pitches.

How, though, do you describe something small? For years, one of my favourites for small cameras was 'about the size of a packet of cigarettes', another lamentably non-standardised unit, but one that most of us have seen and probably even handled (try handling a football pitch or a Wales). Recently, I saw it suggested that the portion of meat served with a meal should be 'about the size of a pack of cards'. Apart from inviting the question of whether the cards are served on the bone or not, this made me realise that I'd never seen this comparison before – until it dawned on me that it must be a politically correct version of 'about the size of a pack of cigarettes'.

Traditionally, a 35mm film cassette or a roll of 120 film provided a good size reference when photographing a camera for a magazine or web article, but with digital cameras it's another matter. Even full-sized SD cards are pretty small, and in terms of size and weight they have to qualify as negligible – although in order to carry several of them in one container you need a box that is, well, between a quarter and half the size of a packet of cigarettes.

CompactFlash cards are a bit bigger – you'd be lucky to get away with much less than half a pack. So you need real units.

Of course, an argument often put forward by die-hard devotees of imperial measure is that many of the units are, in fact, directly related to the human body. An inch is the first joint of your thumb, and indeed, the French *pouce* means both a thumb and an inch. A foot is, well, a foot, and a mile is *mille passus*, 1,000 paces, which makes a lot more sense when you realise that a Roman pace is from when one foot leaves the ground to when the same foot hits the ground again (what many would think of as a double pace). It's not each time you lift one foot or the other off the ground, which might more accurately be called a step.

'Maybe if they broke away from their preconceptions they'd find they could handle a wider range of cameras after all?'

Although none of these measurements is especially standardised, they're still likely to be more accurate than football pitches, because most people make allowances if they have unusually long or short thumbs, or big or tiny feet, or long or short legs with corresponding variations in stride. There is, then, a very powerful argument for keeping them in parallel with metrication, although like many people, once I'd hoisted metric measure on board, I found it easier to say or specify, for example, 35mm rather than 1⅜in. And 36mm is a lot easier than 1^{13}⁄$_{32}$in.

Yet regardless of actual size, something that always intrigues me is people who say that they cannot handle a particular camera because they have 'big hands'. They therefore pad it out with bolt-on grips or (worse still) a 'half-case'. Others dismiss other cameras as 'too big for their hands'.

Now, I hesitate to call them all liars, or clumsy, but I know some people who have huge hands and have no problem in handling small cameras, and people with tiny hands who have no trouble handling big cameras. I suspect, therefore, that it's mostly psychological, and that people are still reacting to what their parents said when they were young: 'You've got big hands,' or, 'You've got small hands.' Maybe if they broke away from their preconceptions they'd find they could handle a wider range of cameras after all. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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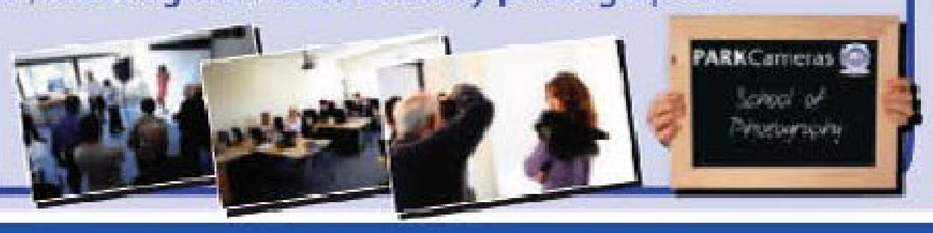
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